

# THE C4 NEWSLETTER

Summer 2019

Volume 27, Number 2



1787 Nova Eborac (New York) Copper – See Page 6  
Ray Williams Photographs

Featured in this issue:

- President's Corner
- Supplemental Errata to Vermont RR-5 Census
- Meaning of the Legend VIRT ET LIB on Nova Eborac Coinage
- An Obvious Connecticut Counterfeit Bill that Numismatists Missed
- Make Money the Old Fashioned Way – Fake It, Part 2, Nova Constellatio
- Report: Colonial Happening at EAC 2019 in Dayton, OH
- A Black Dogg [sic]
- Scarce Massachusetts Threepence Variety Found in Rhode Island
- Massachusetts Cents, Pine Tree Shilling – Once in a Lifetime Find
- Report: Joint C4 & EAC Meeting at May GSNA Convention
- Technical Note: 1785 Vermontis RR-4, Bressett 3-C
- A Connecticut Type Collection
- Announcements, Classified Ads, Sponsored Ads and Reciprocal Club Ads



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1652 Pine Tree Shilling. Large Planchet.  
Noe-1, Salmon 1-A, W-690.  
Rarity-2. Pellets at Trunk.  
VF Details—Excessive Clipping (PCGS).



Undated (ca. 1616) Sommer Islands Sixpence.  
BMA Type II, W-11440.  
Rarity-6+. Small Portholes.  
VF-25 (NGC).  
*Ex C.H. Stearns, before 1904.*



Undated (ca. 1616) Sommer Islands Sixpence.  
BMA Type I, W-11445.  
Rarity-6. Large Portholes.  
Fine-12 (PCGS).  
*Ex Mills (1904) - Earle (1912).*



1772 Machin's Mills Halfpenny.  
Vlack 24-72C, W-7740. Rarity-6.  
GEORGIVS III, Group I.  
Fine-15 (PCGS).



1785 Connecticut Copper.  
Miller 4.3-A.2, W-2365. Rarity-3.  
Mailed Bust Right.  
AU-50 BN (NGC).



1786 Connecticut Copper. Miller 5.9-L,  
W-2640. Rarity-7-. Mailed Bust Left.  
AU-55 BN (NGC).  
*Newly Discovered. The Finest Known.*



1786 Vermont Copper. Landscape.  
RR-7, Bressett 5-E, W-2025. Rarity-4.  
VERMONTENSIMUM.  
MS-62 BN (PCGS).  
*Among the Finest Known*



1787 Fugio Copper. Newman 19-Z, W-6975.  
Rarity-5. STATES UNITED,  
Label with Raised Rims.  
MS-64+ BN (PCGS).  
*The Finest Certified*



1794 Talbot, Allum & Lee Cent.  
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Without NEW YORK. Copper.  
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## PRESIDENT'S CORNER

(Jack Howes)

Welcome to summer. I am writing this just before heading out to Colorado for some hiking and possibly some mountain climbing. Since there has been a lot of snow in the Rockies this last winter, the mountain climbing will be weather dependent.

The main news this issue is that the club has just finished an update to our website and I want to point out a few new features and ask all members reading this to check it out. Let me (or your regional VP) know what you think. I think it is a big improvement.

First, we have a new Forum feature. You must register for it but it is straightforward to do. The Forum does not allow direct attachment of images to posts but allows links. So, I recommend using Flickr (or one of the many free cloud-based image storage sites). Flickr free accounts let you store a terabyte of images. To demonstrate this capability I created a post with a link to a Red Book Type Set of colonial coins that we used at a past convention.

Second, we created a memorial page. We started this with memorials for Rob Retz, Robert Martin and Neil Rothschild. We will add more as needed. If you would like to see others, let me know. Better yet, send me a written memorial with at least one photo.

Lastly, we are going to setup a members-only area most likely in the Forum where we will be linking digital copies of the newsletter. This is something many new members ask about and it has been a discussion several times at the convention. We will probably keep the most recent three years available. Older issues go to the *Newman Numismatic Portal* for anyone. This is not available as I write this column but may be by the time you get the newsletter. Check for this on the Forum. We will announce it and document how to use it there.

If you have not already done so, you should consider making hotel reservations for the C4 Convention. I highly recommend that new members try to attend. We should have an interesting auction this year.

Previously, I have mentioned the books the club is in the process of publishing. I believed we were going to publish two this year: a long overdue book on Connecticut state coppers by Randy Clark and a book on Virginia halfpennies by Roger Moore. The Virginia book should be available by the C4 convention. However, Randy has convinced me that since we have waited this long we should wait until 2020 to publish the CT book, one hundred years after Miller. How can you argue with that?!

Are any members working on other books colonial related topics? If so, please contact either me or Dave Menchell so that we may discuss how the club can help. I am also interested in hearing about topics that you think deserve a book.

Finally, I like to have at least one coin to talk about. This one was from an eBay auction in early June by a C4 member. The variety is very clearly a Maris 52-i in Fine condition. What interested me was that I believe this is a cast counterfeit NJ. Note the mushy letters and the pin holes particularly on the obverse. I also believe you see the casting port, at 7 o'clock on the

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obverse and 11 o'clock on the reverse. If anyone reading this now owns the coin, I would be interested in examining it at some point.



Maris 52-i  
Cast Counterfeit?



*Editor's notes: First, thanks to all the authors who have submitted content! Once again, we have the enviable challenge of having plenty of material, with more promised. We've got some really good, meaty articles in this issue and some lighter ones as well. When the deep dives are too much, who doesn't like to read about a new discovery or a cherry pick? As with all good things, the bounty won't last forever. So, please keep those articles coming while the muse is with us.*

*Second, the authors of the Vermont RR-5 article from the Spring issue were gracious enough to apologize for errors – photo mix-ups – in their article. “Gracious” is used because the error buck stops with the editor, whether the misses were the authors’ or his. It appears that the latter was the case here. The only words that come to mind are “argghh” and “sorry.” Please see the corrections and updates immediately below.*

*Lastly, we tend to run classified ads until informed that they are no longer desired. If you have submitted a classified ad or announcement and it is now obsolete, please let your editor know. Thank you!*



## SUPPLEMENT/ERRATA TO VERMONT RR-5 CENSUS

(Jack Howes & Mark Vitunic)

We would like to apologize for and correct two photo errors in the previous *C4N*:

- The photos of struck specimens #3 (VHS) and #4 (Harmer Rooke) are swapped.
- The photo of the Quigley modern copy is incorrect. The correct photo is below.



Also, since publication of the article, one additional RR-5C specimen (photo below) was brought to our attention (bringing the census total to 10) as well as one additional modern copy made from the Norweb cast specimen (bringing that total to 5). Thank you to those who have contacted us.



## THE MEANING OF THE LEGEND “VIRT ET LIB” ON THE NOVA EBORAC COINAGE

(James Glickman)

### Introduction

The designers of colonial coins often expressed the coins’ legends in Latin. The English translations of these Latin legends are normally clearly understood and agreed upon by numismatic researchers, authors, and collectors. For example, we know that INDE ET LIB means “independence and liberty.” E PLURIBUS UNUM means “from many, one.” VOCE POPOLI means “the voice of the people.” And STELLA QUARTA DECIMA refers to “the fourteenth star,” an allusion to Vermont’s aspirations of becoming the fourteenth state. Surprisingly, there is no similar consensus in numismatic literature regarding the meaning of one particular Latin legend, VIRT ET LIB, found on the reverse of the Nova Eborac coinage. While it is impossible to know definitively what the designers of the Nova Eborac coinage actually intended in the absence of contemporary documentary evidence,<sup>1</sup> research yields some useful clues. This article, without offering advanced expertise in Latin, will seek to analyze the probable meaning of the Nova Eborac reverse legend VIRT ET LIB.



Figure 1: Nova Eborac copper, Crosby 1-A. Photo courtesy of Ray Williams.

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<sup>1</sup> Bowers, Q. David, *Whitman Encyclopedia of Colonial and Early American Coins*, Atlanta, Whitman Publishing, LLC, 2009, p. 189.

## Discussion

There are four varieties of the Nova Eborac coppers, and they were assigned alphanumeric identifiers by Sylvester Crosby in 1875, with no new varieties identified since. Each of the four varieties has a distinct reverse, Crosby's Reverses A through D.<sup>2</sup> The first two reverses, Reverses A and B, share Obverse 1; these reverses are found on the two most common Nova Eborac varieties, the Seated Figure Facing Right and Seated Figure Facing Left varieties, Crosby 1-A (Breen 987) and Crosby 1-B (Breen 986), respectively. The third reverse, Reverse C, is found on the rarer Large Head variety, Crosby 2-C (Breen 985), and the final reverse, Reverse D, is found on the rarest Nova Eborac variety, Crosby 3-D (Breen 988), the so-called Small Head variety. Each of these four reverses features the legend VIRT ET LIB, with varying punctuation. See Figure 1, above, which depicts Reverse A.

What is the meaning of the legend VIRT ET LIB? Curiously, a check of leading numismatic sources does not yield a consensus, but rather two different translations. Whitman's *Encyclopedia of Early American Coins* translates VIRT ET LIB as "virtue and liberty."<sup>3</sup> The website of the Robert H. Gore Collection at The University of Notre Dame offers the same translation, "virtue and liberty."<sup>4</sup> The Heritage Auctions catalog of the Eric P. Newman Collection, Part IV, notes, in its discussion of Lot 30375, that the reverse legend means "Liberty and Virtue."<sup>5</sup> So far, the conclusions are consistent. But with further research, a different opinion emerges. Breen states that the Nova Eborac reverses "have the usual seated figure, here with motto VIRT. ET LIB. for VIRTUS ET LIBERTAS, 'Strength and freedom.'"<sup>6</sup> Numismatic researcher Gary Trudgen, like Breen, also states, in his article published in The Colonial Newsletter, that VIRT ET LIB means "Strength and Freedom."<sup>7</sup> In sum, there are three sources concluding that legend translates to "Virtue and Liberty" and two sources concluding that it translates to "Strength and Freedom." None of the above sources offers a specific basis for the translation offered or refers to other numismatic sources specifically for the translation.<sup>8</sup>

I note that, as an initial matter, "Virtue" and "Strength," the two definitions attributed to VIRT, have different meanings in modern English usage, although in theory strength might be understood to be a virtue. "Liberty" and "Freedom," the two definitions given for LIBERTAS, by contrast, are closely related in meaning. This article will proceed to analyze "LIBERTAS" and will then address the more challenging term, "VIRT."

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<sup>2</sup> Crosby, Sylvester S., *The Early Coins of America*, Boston: No Publisher, 1875, pp. 340-41.

<sup>3</sup> Bowers, p. 189.

<sup>4</sup> <https://coins.nd.edu/ColCoin/ColCoinIntros/NovaEbor.intro.html>.

<sup>5</sup> Heritage Auctions, Eric P. Newman Collection, Part IV, May 16-17, 2014, p. 387, Lot 30375.

<sup>6</sup> Breen, Walter H., *Complete Encyclopedia of U.S. and Colonial Coins*, Doubleday (1987), p. 94.

<sup>7</sup> Trudgen, Gary, "The Nova Eborac Coppers," *Colonial Newsletter*, Vol. 31, No. 3, September, 1991, Sequential page nos. 1261 *et seq.*, p.1261.

<sup>8</sup> Crosby does not offer a translation for VIRT ET LIB, unfortunately.

### **LIBERTAS:**

*The Oxford Latin Dictionary* appears to be as authoritative a source as exists for English translations of Latin words, after a search of several sources. *The Oxford Latin Dictionary* provides several English meanings for the term LIBERTAS. Some meanings refer to personal qualities, and some to qualities of a people, political entity, or nation. One useful notion is that legends on colonial and early U.S. coins normally express values and aspirations associated with the political entity issuing the coins or currency, rather than personal qualities.<sup>9</sup> The only translation of LIBERTAS found in *The Oxford Latin Dictionary* pertinent to a political entity is the second definition: “political status of a sovereign people, freedom, independence.”<sup>10</sup> Liberty and freedom are likely both acceptable translations, in the sense of a political entity achieving liberty through severing ties from and being free of the control of any other nation. “Liberty” is the accepted translation for LIB in INDE ET LIB found on Vermont and Connecticut coins, and for the term LIBERTAS, found on Nova Constellatios. There is no reason to depart from this meaning regarding the term LIB found on Nova Eborac coppers.

### **VIRT:**

VIRT proves to be a term that presents something of a puzzle to translate precisely, with more than one possible meaning found. As an initial matter, VIRT appears to be, as Breen states, an abbreviation for VIRTUS. VIRTUS is the only Latin word beginning with the letters “VIRT” listed in *The Oxford Latin Dictionary*. Breen therefore appears correct when he states that the full legend is “VIRTUS ET LIBERTAS,” found in abbreviated form on Nova Eborac reverses.<sup>11</sup>

*The Oxford Latin Dictionary* contains several meanings for “virtus.” The definitions that potentially relate to this legend are, in order that they appear: “qualities typical of a true man, manly spirit, resolution, valor, steadfastness” especially in war; “excellence of character or mind, worth, merit, ability . . . a virtue or merit”; “moral excellence, virtue, goodness”; “excellence”; and “that in which something excels.”<sup>12</sup> While the first definition, could be read to be consistent with “strength,” the rest of the meanings provided seem more aligned with the concept of “virtue.”

The discussion of the Latin word “Virtus” in Wikipedia is enlightening, while also demonstrating the term’s nuanced meaning. The term originally connoted valor, excellence, courage, character and worth, all qualities associated with manliness; however, the term developed over time to “describe a range of Roman virtues” covering “the new idea of what manliness meant,” and divided into qualities including prudence, justice, temperance and fortitude.<sup>13</sup> Other etymological sources also demonstrate the existence of a range of

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<sup>9</sup> An exception may be found on Fugio coppers, with its exhortation to the individual citizen to “Mind Your Business,” to build a strong and sustainable economy and society.

<sup>10</sup> *Oxford Latin Dictionary*, Oxford at the Clarendon Press (1968), p. 1025.

<sup>11</sup> Breen, p. 94.

<sup>12</sup> *Oxford Latin Dictionary*, p. 2073-74.

<sup>13</sup> Wikipedia entry, “Virtus,” <https://en.wikipedia.org/wiki/Virtus>.

meanings, with one providing the alternative translations “manliness, courage, excellence, character, virtue.”<sup>14</sup> Whether or not the designers of the Nova Eborac coinage knew and appreciated these nuances is unknown, but the above shows that *Virtus* is not wholly inconsistent with either Strength or with Virtue, perhaps with Virtue specifically connoting excellence, fortitude, courage, and justice.

It is quite possible that the context in which the term was used on the Nova Eborac coinage is instructive and can yield clues. I therefore proceeded to examine both the Latin context and the contemporary iconographic/numismatic context of the term “*Virtus*.”

I first examined how the term “*Virtus*” is translated in other Latin legends or phrases. The legend “*Virtus et Scientia*” is translated as “Virtue and Knowledge,” and “*Virtus Sola Nobilitas*” means “Virtue Alone is Noble.”<sup>15</sup> This further indicates that “*Virtus*” commonly is translated as “Virtue,” rather than as “Strength.”

Another avenue I examined to gain further insight into the meaning of VIRT ET LIB is the Seal of the State of New York, elements of which are incorporated into the Nova Eborac’s design, as well as into and into other contemporary coinages related to New York. The State Seal of New York (or “Coat of Arms,”) first adopted in 1778,<sup>16</sup> is depicted in Figure 2 below.<sup>17</sup> An element of the State Seal is visible on the shield held by the seated figure on the reverse of all Nova Eborac varieties, most clearly visible on high grade Nova Eborac specimens, such as that shown in Figure 1. The shield features a mountain, a rising sun, and water which represents the Hudson River, a scene that figures prominently in the very center of the State Seal.<sup>18</sup> John Bailey and Ephraim Brasher, among other parties, submitted a petition to the State of New York for a contract to strike copper coins, theirs being submitted on February 11, 1787.<sup>19</sup> Bailey and Brasher, the presumptive coiners of the Nova Eboracs, were seeking to convince the state legislature to grant their petition for a state coinage. Borrowing from or referring to the State Seal may have been calculated to hold special appeal for the members of the State Legislature and may have been included particularly to advance the prospects of Bailey and Brasher’s petition. It may have also been seen as a way to increase the chances of public acceptance of this coinage.



Figure 2: New York State Seal. Source: See footnote #16.

<sup>14</sup> *The Latin Dictionary*, <http://latindictionary.wikidot.com/noun:virtus>.

<sup>15</sup> *Wikipedia*, “List of Latin Phrases,” [https://en.wikipedia.org/wiki/List\\_of\\_Latin\\_phrases\\_\(full\)#V](https://en.wikipedia.org/wiki/List_of_Latin_phrases_(full)#V).

<sup>16</sup> *Wikipedia*, “Coat of Arms of New York,” [https://en.wikipedia.org/wiki/Coat\\_of\\_arms\\_of\\_New\\_York](https://en.wikipedia.org/wiki/Coat_of_arms_of_New_York).

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid*; compare Figure 1 with Figure 2.

<sup>19</sup> Crosby, p. 290; Breen p. 92.

The Nova Eborac coppers are not the only coins minted at this time that were influenced by, and whose designs contain portions of, the Seal of the State of New York.

The 1787 Excelsior coppers (Breen 978-980), New York-style Brasher doubloons (Breen 981-983), the 1787 George Clinton copper (Breen 989) and 1787 Indian and New York Arms coppers (Breen 990-991) all feature either a fairly complete or a partial representation of the devices and motto. Of these, Breen 978-980, 989 and 990 include the Hudson River scene, the allegorical figures of Liberty and Justice, the eagle sitting on a globe, and the motto of the State Seal, “Excelsior,” or “ever upward.” Breen 981-983 bear just the Hudson River scene and “Excelsior.” Breen 991 features just the eagle on a globe.

That the State Seal influenced designs of contemporaneous New York-related coinage lends further support to the State Seal’s potential relevance to the design of the Nova Eborac.

How, if at all, does the State Seal potentially influence the legend VIRT ET LIB? The State Seal contains two allegorical figures standing on each side of the central motif:

*Allegorical figures of Liberty (left) and Justice (right) support the shield and an American eagle spreads its wings above on a world globe. Liberty's left foot treads on a crown, a symbol of freedom from the Kingdom of Great Britain, and holds a staff topped with a Phrygian Cap, a symbol of freedom and the pursuit of liberty. Justice is blindfolded and holds a sword in one hand and a scale in the other, symbolizing impartiality and fairness.<sup>20</sup>*

I was first drawn to a potential connection of the two allegorical figures on the State Seal to the legend VIRT ET LIB. “LIB” could easily be understood to correspond to the allegorical figure of “Liberty.” Does “VIRT” correspond to the other allegorical figure, “Justice,” who holds a sword and a scale? It is important to note that a legend corresponding directly to the two allegorical figures would be “Justitia et Libertas,” as on Nova Constellatio coppers. This legend was not chosen. However, recall that justice is one of the several concepts given for Virtus,<sup>21</sup> and so it is possible that the designers had the two allegorical figures of the State Seal in mind in some generalized way, perhaps intending a meaning broader than Justice. In addition, although the Nova Eborac design does not contain the motto of the State Seal, “Excelsior,” means “Ever Upward.”<sup>22</sup> *The Oxford Latin Dictionary* provides that concepts arguably related to “Excelsior,” such as “excellence,” “excellence of character or mind,” and “that in which something excels” are all accepted meanings for the term Virtus.<sup>23</sup> On the whole, it is possible that the State Seal corresponds to or influenced the legend VIRT ET LIB, but there is not an immediate and obvious connection. But there is no doubt that the State Seal did influence the designers of the Nova Eborac coppers, as with other New York-related coppers, as seen by the Hudson River scene on the reverse seated figure’s shield.

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<sup>20</sup> Wikipedia, “Coat of Arms of New York,” see fn. 16, *supra*.

<sup>21</sup> See footnote 13 and accompanying text, *supra*.

<sup>22</sup> Wikipedia, “Coat of Arms of New York,” see fn. 16, *supra*.

<sup>23</sup> See footnote 12 and accompanying text, *supra*.

It is also worth examining whether other New York-related coinages advance our understanding of the legend VIRT ET LIB. Another of the unauthorized contemporary coinages related to New York did, in fact, utilize a motto using a form of Virtus: the Non Vi Virtute Vici copper (Breen 976 and 977).<sup>24</sup> This legend is translated “Not by Violence but by Excellence Have I Conquered.”<sup>25</sup> Here Virtute<sup>26</sup> means Excellence, one of the translations of Virtus in *The Oxford Latin Dictionary*.<sup>27</sup>

Finally, I reviewed New York colonial currency, searching for legends using the term “Virtus,” or otherwise containing helpful clues. Interestingly, the motto PAR VIRIBUS VIRTUS appears on the reverses of New York’s September 2, 1775 and March 5, 1776 emissions of \$10 bills of credit, which Newman translates to “Virtue is Equal to Strength.”<sup>28</sup> Viribus is a declension of the Latin term Vis, which means force, power, or strength.<sup>29</sup> For example, “Viribus Unitis” translates to “With United Forces.”<sup>30</sup> So if Viribus translates to Force, the term Virtus is left to mean “Virtue” on the motto PAR VIRIBUS VIRTUS found on this New York bill. The motto on this bill, appearing on currency of New York roughly a decade prior to the Nova Eborac coppers, further supports VIRTUS referring to Virtue, rather than Strength or Force, although we do not know, in the absence of an historical record, if this New York currency specifically influenced the Nova Eborac’s design.

### **Conclusion**

It is understandable that numismatic authors such as Bowers and Breen offer both Virtue and Liberty and Strength and Liberty (or Freedom) as translations for the Latin legend VIRT ET LIB on Nova Eborac reverses. The term Virtus, having somewhat of a protean quality, has more than one possible meaning that makes either translation theoretically possible. However, both the Latin context and the contemporary iconographic/numismatic context reviewed in this article suggest that a stronger basis exists for the translation Virtue and Liberty.

Virtue, rather than Strength, is the more likely translation for Virtus for three reasons explored above. First, Virtus is most often translated as Virtue in other Latin phrases and legends. Secondly, Virtue has a broader meaning than the Strength, and, as a numismatic legend for this proposed New York coinage, fits better with the legend and elements of the New York State Seal. Strength seems to be too narrow a concept to capture what the legend is

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<sup>24</sup> The reverse of this issue features “Neo Eboracensis,” another Latinized phrase for “New York.”

<sup>25</sup> Colonial Williamsburg website,  
<http://emuseum.history.org/view/objects/asitem/classification@118/175/title-asc?t:state:flow=6d1bf1e2-b083-4e52-b76e-645235949e16>.

<sup>26</sup> Virtute is a declension of the noun Virtus. See *The Oxford Latin Dictionary*, p. 2073; *Latin-Dictionary.net* (<https://latin-dictionary.net/definition/38930/virtus/virtutis>). *Wiktionary*, <https://en.wiktionary.org/wiki/vis#Latin>.

<sup>27</sup> See footnote 12 and accompanying text, *supra*.

<sup>28</sup> Newman, Eric P., *The Early Paper Money of America*, 5<sup>th</sup> ed., Iola, WI, Krause Publications, 2008, p.288.

<sup>29</sup> *Wiktionary*, <https://en.wiktionary.org/wiki/vis#Latin>.

<sup>30</sup> *Wikipedia*, “List of Latin Phrases,” [https://en.wikipedia.org/wiki/List\\_of\\_Latin\\_phrases\\_\(full\)#V](https://en.wikipedia.org/wiki/List_of_Latin_phrases_(full)#V).

seeking to express. Finally, Virtus in the sense of Virtue is used in legends appearing on a contemporary New York coinage, i.e. the Non Vi Virtute Vici copper, and on New York's March 5, 1776 emission of \$10 bills of credit, lending important historical numismatic context.

But, as we have seen, there are still a variety of nuanced meanings associated with Virtue. Which one was particularly intended by the designers of the Nova Eborac coinage? I posit that two slightly different senses of Virtue are possible, each resonating in the different meanings of Virtus reviewed above. One sense is fortitude or steadfastness in building the colony of New York and maintaining freedom from the British; this is the meaning of Virtus which most closely relates to, but is not congruent with, Strength, and if so, may explain why Virtue and Strength are both asserted to be the meaning of Virtus. The other sense is akin to Excellence, in the sense of the legend *Excelsior* on the State Seal, as an exhortation or idealization regarding the bright future of the state.

We saw above that LIB means Liberty, and have concluded that VIRT is best translated to mean Virtue. The legend VIRT ET LIB is therefore best understood to mean Virtue and Liberty.

*The author would like to thank Ray Williams and Tom Gesner for their helpful comments and insightful feedback concerning this article.*



## THE JOURNAL OF EARLY AMERICAN NUMISMATICS

*The Journal of Early American Numismatics (JEAN) is a new research journal based on the former *Colonial Newsletter (CNL)* dedicated to the study of early American numismatics. Founded in 1960, *CNL* continuously published some of the most scholarly and seminal studies in this area of numismatics. Focusing on the study of the coinages produced by the states during the Confederation period of the United States, *CNL* also investigated a variety of other specie that the U.S.'s forefathers used in their daily lives. *JEAN* expands the focus of *CNL* with contributions on numismatics of all of the Americas during the same time period covered by *CNL*, and is published as a bound scholarly journal twice a year in June and December.*

The first issue of *JEAN*, under the same editorship as *CNL*, was released this summer. This first issue is 228 pages in length and covers topics relating to: Connecticut coppers, New England Shillings, Spanish Colonial Coinage, Higley Tokens, and the *Auctori Plebis* Token. Those who subscribe now will receive Issue 1, Volume 1 of *JEAN* while copies last.

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## AN OBVIOUS CONNECTICUT COUNTERFEIT BILL THAT ALL THE NUMISMATISTS MISSED

(David D. Gladfelter)

This 40 shilling bill of credit, purportedly issued by the colony of Connecticut days before it became a state, on June 19<sup>th</sup>, 1776 (fig. 1) was branded early on as a counterfeit by one Joseph Shepard, Jr. (see his notation on the back, dated January 19, 1778.) But somehow the bill managed to escape destruction, its fake nature either going unnoticed or being disregarded, until it was sold to me by Stacks-Bowers late last year.<sup>1</sup> Contemporary counterfeits of colonial currency are quite collectible so I was happy to acquire this one and to now report it as the discovery specimen.

This counterfeit is not mentioned by Kenneth Scott in his 1957 treatise, *Counterfeiting in Colonial Connecticut*,<sup>2</sup> nor by Eric P. Newman in *The Early Paper Money of America*.<sup>3</sup> The former PCGS Currency slabbed and graded the bill without mentioning it being counterfeit. Upon examining the bill prior to the Stacks-Bowers sale, I told a staffer that I believed it to be a counterfeit, and suggested that it be withdrawn pending further study. It remained in the sale.

What's obvious at first glance about this counterfeit are the varying type fonts of the four dates on its back. Notice the knob top 6 on the lower left date, the angular 7s on the upper left date, the larger numerals on the lower right date, and other differences. A genuine bill of this issue and denomination is shown for comparison in fig. 2, courtesy of Heritage Auctions. Many points of difference can be seen between the genuine and the counterfeit. An easily recognizable diagnostic is the placement of the numeral 6 of the date in the center space on the back. On the genuine bill, it is below the letters EY of the word Money; on the counterfeit, it is below the letters NE.

So who was Joseph Shepard, Jr.? Per *Find a Grave*,<sup>4</sup> he was born in Hartford, CT on May 10, 1741, and served in the Revolutionary War as a private in Captain Seth Smith's company from Meriden during the Battle of Lexington. In 1778 he was apparently living in the Town of Plainfield, a farming community on the Quinebaug River in eastern Connecticut, per notation on the bill itself. His first wife, Anna Allen, died during childbirth in 1783. His second wife, Sarah Tuttle, outlived him by 52 years. He died on October 12, 1793, a month after the birth of his youngest daughter Sarah. He is buried in Barkhamsted, Litchfield County, CT.<sup>5</sup>

And he, not I, is the true discoverer of this bill, as evidenced by the transcription of the notation on the bill:

*Mr Joseph Shepard Junr of/  
Plainfeild (sic)/  
Counterfeit./  
January 19 – 1778*

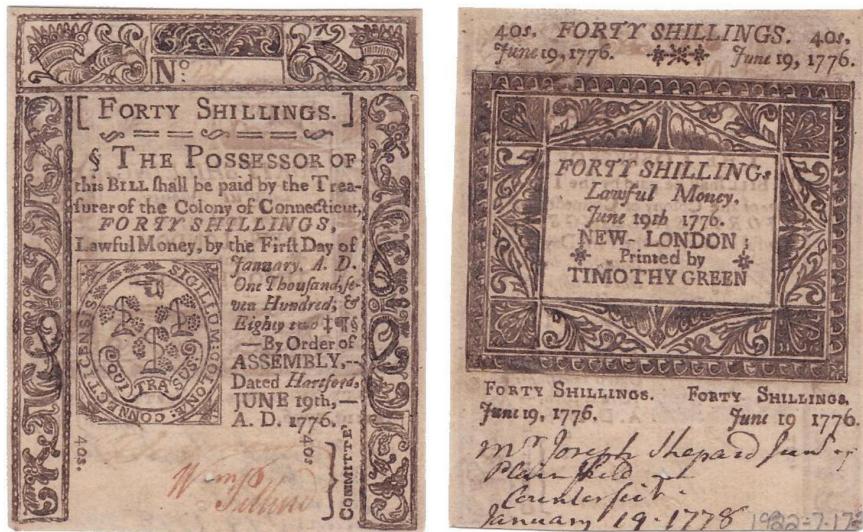


Figure 1: Counterfeit 40 shillings, author's collection. See Shepard's notation on back.

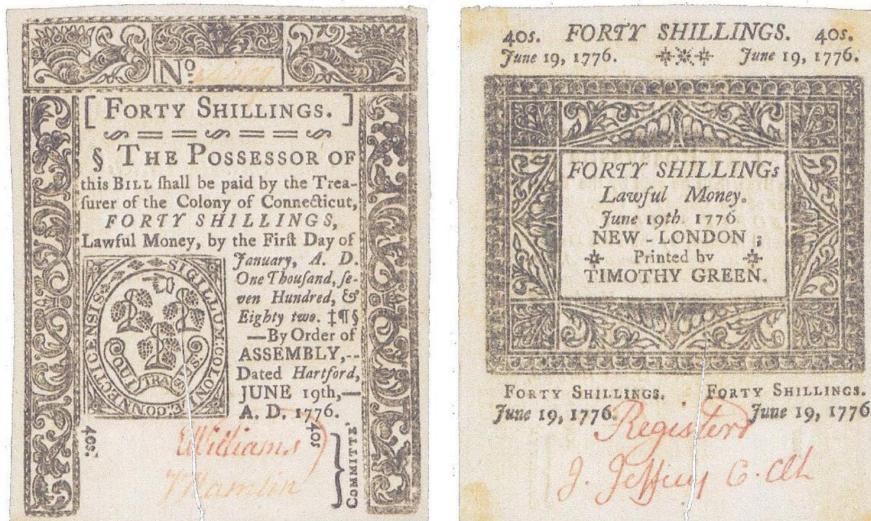


Figure 2: Genuine 40 shillings. Image courtesy of Heritage Auctions (HA.com.)

#### Endnotes:

<sup>1</sup> The October 2018 Baltimore auction, October 29, 2018, lot 9003 (not plated). The cataloguer apparently saw the Shepard notation which he/she described as "Legible albeit slightly faded panned details."

<sup>2</sup> New York: American Numismatic Society, 1957.

<sup>3</sup> Current (fifth) edition, Iola, WI: Krause Publications, 2008.

<sup>4</sup> [www.findagrave.com/memorial/97899759/joseph-shepard](http://www.findagrave.com/memorial/97899759/joseph-shepard), accessed 15 June 2019.

<sup>5</sup> His father, Joseph (1714-1796) was also known as Joseph, Jr., until 1762 upon the death of his grandfather, Joseph (born 1689.)



## **MAKE MONEY THE OLD-FASHIONED WAY: FAKE IT CONTEMPORARY COUNTERFEIT COLONIAL COINS PART TWO: THE NOVA CONSTELLATIO COPERS**

(Jeff Rock)

In the first part of this series we examined the reasons that counterfeits were being made – or sent – to the British North American colonies and the early United States. The lack of much circulating coinage in the earlier years would have made the colonists much more likely to accept obvious counterfeits simply because in times of need a bad coin was better than no coin at all. After independence was gained there was another lack of circulating coinage, as specie had been hoarded during the Revolutionary War, especially while the Continental Currency plummeted in value – no one would spend copper or silver unless it was absolutely necessary (and gold, of course, was seldom seen in daily commerce.)

The three states that officially struck their own copper coinage – Connecticut, New Jersey and Massachusetts and one would-be state – Vermont – hoped to alleviate that coin shortage by issues coppers of a fair weight that was significantly heavier than the counterfeit British and Irish halfpence that formed the bulk of circulating copper at the time. For various reasons they only partially succeeded – but each of those state coinages had contemporary circulating counterfeits made of them, and as we pointed out in the first article of this series, a good rule of thumb is that a counterfeiter would only make copies of coins that were actually commonly found in circulation. One can draw a rough corollary as well – the more varieties of counterfeits known for a series, the greater the number of genuine examples of that series were seen in commerce (which likely means that there were a higher number of genuine varieties struck as well.)

Since there is no need to do this series of articles in any sort of chronological order it was decided to start off with one of the smaller ones – an issue that predates the state coinages by just a few years, but also likely gave impetus for their approval in the four states mentioned. The Nova Constellatio coppers are a relatively small series. There are three dates, two major design types for both the obverse and reverse dies, eleven die varieties encompassing genuine and counterfeits, a couple of jumbo planchet coins that may be trial or whimsy pieces of some sort, and a handful of mules using several obverse and one reverse Nova Constellatio die paired with pattern dies for a proposed national coinage – a relatively small series, but one with an awful lot going on!

As discussed in the first part of this series of articles, the entire Nova Constellatio coinage could, technically, be considered counterfeit because they were not authorized by any official government body, but that is an overly strict definition. Instead these should be considered to be speculative issues, which most experts today think were struck in England, for either a British or American merchant who hoped to get them into circulation at a profit over their production and transportation cost. This was done by making the planchets rather light, with weights observed from slightly under 100 grains to 140 or so grains at the heavier end of the scale for the genuine varieties, with most in the 110-120 grain range.

This is significantly less than the weight range for genuine George III British halfpennies, which C. Wilson Peck listed as 140.9-167.9 grains observed weight, with an average of 153.4 grains.<sup>1</sup>



Figure 1: The two major obverse and reverse design styles of GENUINE Nova Constellatio Coppers. At top left the Pointed Rays obverse style, at top right the Blunt Rays obverse style. At bottom left the Small US reverse style, at bottom right the Large Script US reverse style. Images courtesy of Stack's Bowers.

A jumbo planchet Nova Constellatio, Crosby variety 5-E appeared in Stack's March, 1993 sale and later on this author's Fixed Price List #9 the following year; it tipped the scales at 279.1 grains. Two decades later another Nova Constellatio on a jumbo planchet appeared, this one as part of the Ted Craig collection auctioned by Stack's Bowers in March, 2013. That specimen was much lighter at 186.7 grains, but on the same type of large planchet as the other one – though this one from a different pair of dies, Crosby variety 4-D. Both examples show wear, the first graded a rough VG/Fine (though sharper than that, and probably VF in terms of actual wear, the lower grade because of surface quality,) the latter a nice EF. While these could be called die trials, the first is from a late state of the reverse die and the second shows distinct clashmarks – not what one would expect for a die trial.<sup>2</sup>

They could have been made to test the coinage press – but it's unlikely that two different die varieties would be needed, and there would be no reason to use extremely large, thick planchets to do so. The more satisfying reason would be that they were made either as whimsical pieces by the coiners, and the wear on them could be friction from being carried around as pocket pieces (though these would be VERY heavy pocket pieces!). It seems doubtful that they would have been made for sale to collectors – this was a few years before

<sup>1</sup> C. Wilson Peck, *English Copper, Tin and Bronze Coins in the British Museum 1558 - 1958* second edition, London: British Museum, 1964, pp. 140-233.

<sup>2</sup> The Craig example was slabbed by PCGS as a die trial and sold for an amazing \$28,200; the other example was on this author's Fixed Price List #9 at \$2,599.

the 18<sup>th</sup> century provincial token (“Conder Token”) craze hit England, and there were probably not many collectors at the time who would pay a premium for something like this (and, if they had been sold to collectors, one would expect their existence to be known well before 200 years had passed by.) Regardless of why these were made, they are both genuine Nova Constellatio die varieties, and not part of the counterfeit coterie.



Figure 2: The two jumbo planchet Nova Constellatio specimens. At top, Crosby 5-E, at bottom Crosby 4-D. These two specimens remained unknown to colonial specialists for two centuries after they were made! This is the first time both specimens have been illustrated together. Top image courtesy of the author, bottom image courtesy of Stack's Bowers.

However, some uncertainty still remains regarding where the Nova Constellatio issues were coined. Some authors have argued for an American minting site for these coins, with Q. David Bowers suggesting the same in his recent work on Vermont copper coinage and Michael Hodder raising the possibility of American manufacture in his cataloguing of the Ford collection and articles in *The Colonial Newsletter* and *The C4 Newsletter*. To this author, American manufacture seems unlikely for several reasons, which are worth going into in some detail.

First of all the coins are very well made – the copper planchets are clearly not the work of a mint that had no experience in smelting metal or rolling copper ingots. Compare the planchet quality of the Nova Constellatio to that used in the heavily flawed 1785-dated Connecticut coppers and the Vermont landscape coppers (their first year of issue) and it becomes clear that whoever made the planchets for the Novas had some experience in planchet making.

The Nova Constellatio dies also seem to have held up better than most of those used to strike state coinages in the United States, with few major breaks, suggesting they were made by someone with experience in die sinking – something that few in North America would have.

Summer 2019

The early efforts of Abel Buell and others clearly show that while they learned quickly, they did so while they went along, and their earliest work can justifiably be called crude.

The strikes are also far more uniform on the Nova Constellatio coins than those found on the early state coinages, again pointing to a minting facility that had more experience with producing large numbers of coins, as well as the necessary equipment needed to turn out a very large production of pretty uniform quality. In 1783, the date of the first Nova Constellatio coins, there was no mint in America that was capable of this type of manufacture – remember, the Revolution had literally just ended and, while the former colonies were all hoping to expand their economic potential and actually make their own products, it is not something they could have done immediately. England's policies toward its colonies were always to forbid them to manufacture more than just the basic staples; England used its colonies as a source of raw materials that would be shipped back to England for manufacture, and the finished products then sold around the world – including back to those same American colonies. This means that England would never have sold manufacturing equipment to its colonies – large smelters and rolling mills, planchet cutters and coinage presses would be proprietary British property that would not have been allowed for export. After the end of the war that changed of course, and British manufacturers could sell intact machinery or parts that could be used to build these pieces of equipment to the new country – likely including to the people who set up the state coinage mints just a few years later. But the timing here is crucial. While there may have been a few people in America capable of striking a small number of coins in 1783 using small hammer presses, these would invariably be crudely done, and would most likely be counterfeits of the British and Irish halfpenny types then in circulation. There was simply no one in America in 1783 that would be capable of turning out MILLIONS of well-made, well-struck coins on attractive planchet stock. Yet there was such a place that could easily be done in England – the city of Birmingham which had numerous engravers and mints already set up, with multiple coinage presses that struck a wide variety of tokens and medals (as well as buttons, metallic ornaments and toys made of stamped metal, all of which use the same general principle as making coins.)

The first notice of both the 1783 and 1785-dated Nova Constellatio coppers was in the British press, the 1785 coin first described in that year, and the 1783-dated coin described a few years later. No original contemporary notice has been found in American newspapers, and one would expect that a coin made here would have elicited some comment here as well – especially since the 1783 coinage predated all of the state copper series and would have thus been something special and worthy of commentary in America. Instead, the *Pennsylvania Evening Herald* reprinted a snippet of information on May 13, 1785 which had previously appeared in the London press. Had the coins actually been made in America, one would expect that to have occurred the other way around – the first notice of these coins would have been in the American press and the London papers would pick that up and reprint it for their own readers.

While the Nova Constellatio series just barely predates the beginning of the 18<sup>th</sup> century Provincial Tokens mentioned earlier (which began in 1787) the fact that so many Provincial Tokens were issued in a very short period of time shows that there were facilities either already set up or easily adapted to strike millions of tokens – or coins. It thus seems then that the genuine Nova Constellatio coppers were made in England – and Birmingham, which was the center of this type of manufacture (as well as of counterfeiting) in the late 18<sup>th</sup> century, is the logical choice. Indeed, a March 16, 1785 notice in *The Morning Chronicle and London*

## C4 Newsletter

*Advertiser* explicitly states that the Nova Constellatio coinage “was coined in Birmingham by order of a merchant in New York.”<sup>3</sup>

This scenario is only slightly complicated by the October, 1786 issue of *The Gentlemen’s Magazine* a London monthly with a wide circulation and a readership was geared, as the title suggests, to the better class of Englishman. This issue carries a letter from a reader that states the Nova Constellatio coinage was “struck by the United States of America.”<sup>4</sup> While one can argue over the veracity of information published in an era before reporters and fact checkers were even dreamed of, two points stand out. First, the notice was written by a reader of the magazine – one of the “sophisticated amateurs” who collected coins and other things because it was what was expected of their class and time, but not actually by someone who had any firsthand knowledge of the coinage itself (i.e. one of the minters or someone responsible for ordering or delivering the coinage). Also the wording needs to be noted – it says struck BY, and not struck IN the United States, a world of difference in just two letters. A coin could be authorized by – or ordered by – someone in America, but struck in England and shipped over, and this wording would still be accurate. This is certainly true for at least one series that is collected as part of the American colonials – the 1794-5 Talbot Allum & Lee cents, which were ordered BY an American merchant, but struck IN England.

For these reasons we think that the Nova Constellatios should remain listed as a British-made coinage, sent to America.<sup>5</sup>

But regardless of where they were made, we know they circulated in America in some quantity as they commonly show up as undertypes for Vermont, Connecticut and New Jersey state coppers. Going back to our rule that people would only counterfeit what was actually in circulation, we find that this small series has a surprising number of counterfeits within it – and since that is what this series of articles was designed to look at, let’s move on to that.

<sup>3</sup> The full text can be seen on page 89 of *The Copper Coins of Vermont and Interrelated Issues 1783-1788* by Q. David Bowers, 2018.

<sup>4</sup> Ibid.

<sup>5</sup> The late Walter Breen stated they were minted by George Wyon – with no proof offered other than the Wyon family were known engravers, some of whom later worked at the Royal Mint. There is no indication that there was any such thing as the “Wyon Mint” that Breen claimed struck the Novas – instead the Wyons made dies for others to coin. The overall quality of the Nova Constellatio coppers pale in comparison to the die work that the Wyons were known for, and it is unlikely any of the family were actually involved in this coinage. Breen also states that there were “a half dozen different batches made” at various weight standards of 50, 55, 60, 64 and 72 pieces to the pound – again with no proof other than varying weights within and among varieties. See *Walter Breen’s Complete Encyclopedia of U.S. and Colonial Coins*, 1988, pages 117-8.

1783 Nova Constellatio, Crosby 1-A



Constellatio series and also points to a minter who was less skilled (or cared less about the finished product.) Some of these differences are shown in the enlarged illustrations below.

Figure 3: (Top) 1783 Nova Constellatio, Crosby 1-A. Compare the overall quality and letter style to the Crosby 2-B illustrated below it. Images courtesy of Stack's Bowers.

While stylistically similar to the regular 1783-dated Nova Constellatio variety Crosby 2-B, with pointed rays on the obverse and small US on the reverse, this variety is more crudely engraved, the letters from distinctly different punches and the overall look far less graceful. There is clear die damage at the upper obverse where someone appears to have dropped the gang punch used to make the denticles around the edge onto the face of the die – not once, but twice! This appears nowhere else in the Nova

Figure 4: Top row, the “A” punches on, from left, varieties 1783 1-A, 2-B and 3-C. Middle row, the “T” punches from varieties in the same order. Bottom row, the letter “J” punches from the reverse dies, in the same order.

The 1783 Crosby 1-A variety exhibits a wide range of weights, with some recorded at under 115 grains and others at over 140, though most seem to be in the 125-135 grain range. While the variety is not rare (moderately scarce would be accurate, perhaps an R-3 on the traditional 8-point scale), it is usually found in well-worn grades. This writer has not seen a fully Uncirculated example, though AU's are known, and there are a sufficient number of VF's and EF's for affordable examples to be had by a collector of moderate means.



There is no way to tell where this counterfeit was struck – or when. It obviously closely copies the genuine Crosby 2-B variety illustrated above. The small US reverse was only used in 1783 for the genuine coinage, but was also used on the 1786-dated counterfeit (described below).

This leaves open the possibility that this variety and the 1786-dated piece could have both been struck in 1786 or even a year or two later – at a time when the American state coinage mints were already in operation and turning out quantities of coinage. This could argue for them being made in America since the coins were definitely in circulation here, but not in England. However, the small US design was illustrated in 1788 in *The Gentlemen's Magazine* in England, which means that a British counterfeiter could have simply copied the designs from that source and shipped them to America, getting them there slightly before the Coppers Panic of 1789 (and the designs may have been known in England prior to that date of publication too). Any date of manufacture for this variety (and the 1786) from 1787-1789 would mean that there were any number of token makers actively working in Birmingham who could have produced them – and we note that some of these token makers were known to have copied the work of their competitors (especially William Lutwyche who counterfeited the tokens of other manufacturers – as well as his own customers!). All said, we lean toward this being an American-made product, produced in the 1786-1788 range – but this is just a “gut feeling,” with no proof.

Figure 5: The image of the 1785 Nova Constellatio copper found in the December, 1788 issue of *The Gentlemen's Magazine*, published in London.



### 1785 Nova Constellatio, Crosby Unlisted 12-Star Counterfeit

A far more obvious counterfeit, the dies were engraved completely by hand, and in an extremely crude manner. There are 12 stars instead of the correct 13 on the obverse and the reverse omits the letter E in LIBERTAS, making that word LIBRTAS. It otherwise follows the general style of the 1785-dated Pointed Rays/Large US reverse types. This piece was first mentioned by Walter Breen in his *Complete Encyclopedia* and discussed in 1995 by Eric Newman in his article “New Thoughts on the Nova Constellatio Private Copper Coinage” which appeared in *Coinage of the American Confederation Period* (this article was usefully reprinted by Heritage in the November, 2014 auction of the Newman collection.)

Figure 6: Unique 12-star Nova Constellatio counterfeit. Image courtesy of Heritage Auctions (HA.com.)

This piece is exceedingly light at just 99.8 grains, and while the coin itself was struck, the planchet appears to be a cast, with the edges filed down after it was removed from the casting mold. Little is known about any earlier history of the coin – Newman bought it from dealer Benjamin M. Douglas of Washington, D.C. There was no date of acquisition given though it appears to have been in the 1960s, an era in which Newman and Burdette Johnson did some business with colonial paper currency (their letters are available for viewing on the Newman Numismatic Portal). Both Newman and Breen considered the piece to be of American manufacture – Breen assigning it to his mysterious “North Swansea, Mass” counterfeit mint, a phantom catch-all he used when he couldn’t find some other place to assign odd counterfeits. This piece certainly could have been made in America – and the fact that it was sold by an American dealer adds some credence to that possibility, though it cannot be considered proven. However, the piece itself tells us that there was not much needed in the way of equipment to make it – which makes it something that anyone with minimal skills could do, on either side of the Atlantic. The planchet itself required a sand casting mold, copper heated to melting point, and a file to chase the finished product. The dies required two pieces of metal and a couple sharp tools to engrave them. The striking is crude enough that it may have been done solely with a hammer using just arm strength, no coinage press needed – and the rarity of the piece today may be because the dies soon broke from striking in this manner. While claims of a coin-making blacksmith are often apocryphal, this is certainly the type of piece that could have been produced by just such a person – or anyone else who worked with metal. One wishes this was known earlier than the 1960s (as there is always the possibility that it was a later fantasy production), but the coin appears to have some age to it and we think it likely to be contemporary with the Nova Constellatios or at least very close in time to their issue.

**1786 Nova Constellatio, Crosby 1-A**

Figure 7: 1786 Nova Constellatio, the John Ford coin. Image courtesy of Stack's Bowers.



The final counterfeit in the Nova Constellatio series is an oddity. It bears the date 1786 – while the genuine varieties are known dated only 1783 and 1785. It uses the small US reverse design, which was only used on genuine varieties in 1783. The letter punches are different from the genuine Nova Constellatio issues and some are quite close to the 1783 Crosby 1-A counterfeit variety described above, though not all of them. The letter “A” is the most similar, especially with the little bend in the crossbar which does not occur on any of the genuine varieties, the “T” is very close, while the “J” is quite different.



Figure 8: The “A” and “T” and “J” punch from the 1786 Nova Constellatio. Compare these with the images in Figure 4.

While a fair number of the known examples of this coinage are in slabs and don't have weights available, those that do range from roughly 98 to 125 grains, with most in the 100-110 range. There are currently 20 examples known and none exist anywhere near choice condition – the John Ford VF illustrated above one of the finest known overall, albeit with areas of weakness. Most are rough or damaged and grade in the AG-VG range. These facts suggest a couple things – that the mintage was not large, with perhaps a thousand or so struck (a 2% survival rate would give 20 known examples today), and that those coins circulated extensively, well into the era of state coppers and, given wear levels, even later. This last part is a bit surprising, as the Nova Constellatio series lost favor due to its light weight, and many state coiners purchased them in bulk for use as planchets for their own coinage – yet no 1786 Nova Constellatio is known as a host coin to any state coinage issue. Were they not in circulation at the time? Or were they in circulation in just one small area that didn't reject them in commerce and lead to them being bought up at a discount by state coiners?

Where the 1786 Nova Constellatio was made is also uncertain. While these usually look quite crude this is actually due to the planchet quality, post-strike damage and overall levels of wear – the actual die work on it is at least equal to the 1783 Crosby 1-A variety, and far nicer than the 12-star counterfeit described above. The similarities with those 1783 Crosby 1-A letter punches – and the shared use of the Small US reverse design – certainly suggest they could have been made in the same venue, their maker seeing 1783 and 1785-dated coins and, assuming it was an ongoing series, dated his 1786, perhaps the year it was actually made. But there is also a great difference in planchet quality (and weight range) between these two varieties, which could just as easily argue against them being made by the same person, even if their date of manufacture was separated by a year or two. As always there are few definite answers in the area of colonial numismatics and a number of theories could be equally plausible given what we know today. Technologies may well be invented in the near future that change this – including inexpensive and accurate methods to compare the metal alloy in these coins to products known to have been made at certain places in England and America, as well as computer mapping of individual letter punches that can be instantly matched against a database of millions of other letters to yield possible matches. Those advances are maddeningly close – yet just out of our reach today. So for now we just enjoy the mystery – and the not-knowing is often a good thing, as that is what drives people to research, study and publish even more.

The 1783-1786 Nova Constellatio Copper series contains eleven known varieties, three of which are counterfeit, about 27% of the total number of varieties. Those three counterfeit varieties range from available to extremely rare to unique. The two non-unique varieties are known in mostly well-worn grades and have far fewer known in choice condition than the genuine varieties, suggesting that even though they were counterfeit they successfully circulated in the early United States of America for quite some time, which in turn suggests that they filled a niche that was not taken care of by the American coiners. We will continue this series to see how other counterfeiters exploited this same need for circulating copper coin.



## MEETING REPORT: THE COLONIAL HAPPENING AT EAC 2019 (DAYTON, OH)

(Ray Williams)

As always, fun was had by all at this year's Colonial Happening. The gathering started off with the usual self-introductions. We had 41 in attendance, well...that's 41 who signed the attendance sheet. Some EACers participating in the other Happenings would duck in for a spell and see what was going on. About a third of those present brought something to share. These items were projected on a screen for discussion and all to enjoy. Some of the items were:

- 1800 Perkins Funeral Medal
- Three Machin's Mills counterfeit halfpennies
- Franklin Terracotta portrait by Nini
- Philip & Mary shilling
- Double-struck counterfeit British halfpenny
- An evasion copper
- Shillings of Charles I, Cromwell & Charles II
- Continental Dollar (paper)
- Counterfeit half dollar dated 1787!
- Mass Cent made by joining two halves
- Double-struck Ryder 6-N Mass cent
- Maris 18-L electro
- Maris 7-E "Date Under Plowbeam" (recent find)
- Square NJ Copper (a modern fantasy by Mike Demling)
- Silver St Patrick "farthing"

Our event lasted about an hour and a half. I'm looking forward to seeing what everyone brings to EAC 2020 in Pittsburgh.



## A BLACK DOGG

(Marcus Mayhugh)

On May 2, 2018, a most unusual and comprehensive collection of French colonials, "The Arcadia Collection," was sold by Geoffrey Bell Auctions. Perhaps not as flashy as the Ford, or Vlack sales, this collection was carefully put together by a very knowledgeable collector over the course of many years. Every single coin in the collection received a detailed description, even the inexpensive ones. This sale is destined to become a must for anyone collecting French colonial coins despite the fact that the images are rather small.

One particular coin in this collection happened to be eye catching to a collector of West Indian coins. Lot 534, a counterstamped coin of the West Indian leeward island of Montserrat. Not counterstamped on a 24 denier piece (sol of 1738-1764,) not on a *Mousquetaire*, nor even a Cayenne two-sous piece, all popular West Indian coinages - but on a French douzain counterstamped in 1640 with a fleur-de-lys to increase its value to 15 deniers and authorized to circulate in the French colonies. A true *sol marque!* A "marked sol." A real deal "black dogg." Quite a remarkable coin. Actually, unheard of. To the best of this author's knowledge no example of an island counterstamp on a black dogg exists anywhere – not even in the Pridmore, Gordon, John J. Ford, or Lyall collections.



"Black dogg" and other terms and nomenclature referring to West Indian coinage can be quite confusing, especially since the "black dogg" or "dog" came to represent a unit of value. They were valued at 1½ deniers or, more specifically three halfpence. All of the above-mentioned coins came to be valued as such in the English colonies, i.e., 1½ pence, 66 to the dollar (66 x 1½ = 99 pence.) The French colonies referred to them as "*noirs*" because of the dark hue they acquired. The most basic unit throughout the Caribbean was the "bit" valued at nine pence or six dogs.

Long before the French lost Canada to the British, and before the sols and demi sols of 1738-1764 were thought of, *sol marques*, or black dogs, circulated in Canada and the United States. Supposedly they were composed of 25% silver and 75% copper, according to Pridmore (Robert Vlack and Walter Breen rated the silver content as slightly less.) This was done in an effort to make a mostly copper coin appear to be made of silver. The cataloguer of the Ford sale of French pieces, presumably Michael Hodder, says the 1640 and 1692 douzains are the original *sous marques* and technically should be the only ones so named. Later, he says the

references to the 1738-1764 sols as *sol marques* has obscured the real identity of the original *sol marques*. A case in point is the 1915 article by Howland Wood entitled “The *Sol Marque*.” His article begins by saying “the *sol marque* came into existence by a French edict of 1738, with no mention whatsoever of the earlier counterstamped douzains of 15 deniers. Hodder is undoubtedly correct, for how can a coin be a *sol marque* without a mark?

For years there has been speculation as to what a “black dogg” really is. Crosby in his classic text on early American coinage points to a 1721 Connecticut legislative attempt at regulating the value of a black dogg to two pence. The thought must have weighed on his mind because he was still thinking about it thirteen years later when he asked for assistance from *American Journal of Numismatics* subscribers to help identify this coin. This query elicited many humorous and diverse responses over many years, yet without resolution.

In 1955, Eric P. Newman was evidently as fascinated with black doggs as Sylvester Crosby was. In a letter to Kenneth Scott, a well-known colonial researcher, Newman states, “I have been very excited by a curious expression, namely, the ‘Black Dogg’ which was used in New England to describe certain minor coins. No one knows what coins the expression refers to and I have also almost reached the conclusion that it refers to the plantation 1/24 reale.” In another reference he states it can only be the “Florida” 1/24 reale. (All references to Newman come from *Newman Numismatic Portal*.) It’s amazing that in the middle of the 20<sup>th</sup> century, even the most eminent numismatic scholar of his time has no idea what a black dogg is, and is totally off base in his suppositions.

Later in the year Newman has changed his mind and in a letter to John J. Ford says he has some new information on black doggs. He confides to Ford that he is bewildered by the number of coins named black doggs, but that his new information from two late 17<sup>th</sup> century sources refers to what he calls “sole marks” (or *sous marques*) as black doggs.

In 1960, Newman is still obsessed with the black doggs and writes to Baldwin & Son in an effort to get them to obtain some black doggs for him. He eventually visits them and apparently meets or is acquainted with Fred Pridmore, the foremost authority on West Indian coinage. Pridmore provides Newman with some notes on the doggs which Newman then misplaces. Rather frantically Newman writes to Baldwin asking him to look for the notes, only to find he has tucked them inside a suit pocket, for which he is extremely embarrassed. Newman apologizes to Baldwin telling him the notes were important to the article he plans to write, “The Pedigree of the Black Dogg.” Apparently Eric Newman never followed up on this piece for whatever reasons. Had he done so the lowly black dogg might have received more interest and enjoyed more popularity than it currently receives.

It was Fred Pridmore who finally nailed down the description of the Black Dogg in his classic 1965 work *Coins of the British Commonwealth of Nations, Part III, West Indies*. In the introduction to his work he plates a counterstamped douzain and underneath says, “Typical West Indian Black Dogg 17th Century.” He goes on to provide a brief description of the coins and then explains the later coinage that also came to be known as dogs. Should anyone question whether or not they circulated in America, John Kleeberg notes in his work on numismatic hoards that a half a peck of them was found under a wall in Medford, Massachusetts.

Thus concludes this small version of “the pedigree of a black dogg” and prompts a return to lot 534 of the Geoffrey Bell auction, the Montserrat counterstamped “M,” Vlack 405, 26

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on a counterstamped old douzain *sol marque*, otherwise known as a black dogg. The coin is listed as rarity 8, and is called unique in the catalog, with an unlisted host coin. This is in reference to the Montserrat countermark, however, it is possible that it is a unique undertype to any West Indian stamp as incredible as that may seem. These dogs were produced by the thousands. Could this really be the only one that survived a trip to the West Indies for countermarking?

Robert Vlack, in his text on French billon coinage, says that the *sol marques* were produced in tremendous quantities but that the relative scarcity of the earlier billon issues was due to their return to France for melting during the 1738-40 recoinage, when production of the new *sol marques* started. Still you would think many worked their way south in what Vlack termed “the ultimate disposition,” the movement of billon out of Canada into Louisiana and the islands, where they would have served as island undertypes in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. It should be noted that today the *fleur-de-lys* stamped douzains can be obtained rather easily and inexpensively in the French coin market. So, why only one survived the counterstamp mania of the West Indies is rather puzzling.

It is well known that the French billon coinage was the preferred coinage of the West Indies slave population because of its convenient size, small purchasing power and its silvery veneer. It is said that small copper coins with the imprint of Louis XV were still in circulation in the Virgin Islands as late as 1900 (Migliavacca, p. 40.) It was known as “Negro money” according to Pridmore (Ralph Gordon also referred to it in these terms.) Slavery in the Indies differed somewhat from American slavery in that slaves could acquire money through work, selling their produce and livestock, rewards, etc. They could work their own “provisions grounds” and could buy their freedom if they accumulated enough money. (Migliavacca states that between 1821 and 1825, at least 80 slaves received their manumissions paid for by themselves or their parents in Tortola alone.) Therefore, a system of currency had to be developed, and the backbone of this system was the dogg, or sous/sol. It is hard to image that the original *sol marques* totally escaped this system. It would seem certain that some small hoards of the original douzains would have been secreted away or passed down from one family member to another to be stamped by some Island authority later on.

Perhaps the significance and rarity of this Montserrat countermarked dog was missed or unrecognized, for it sold for barely half of its low estimate, while rather common varieties of counterfeit dated Cayenne sous brought many multiples of their estimates. The *sol marque* / black dogg has received very little attention or press in colonial numismatics except when it mystified some of the top numismatic scholars. In 1831, writing on the money of St Vincent, Charles Shepard describes the dog as a “barbarous colonial coin with an equally barbarous name” (Chalmers.) Perhaps the “Black Dogg” was, and always will be an under-appreciated piece of currency in the history of America, Canada, and the West Indies.

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## A SCARCE MASSACHUSETTS THREEPENCE VARIETY FOUND IN RHODE ISLAND

(Ray Williams)

Tonight I was driving home from the train station when I received a phone call from Drew, a friend from the Trenton Numismatic Club. Besides being a numismatist, he is a rather proficient metal detectorist. He informed me that a friend had found a Massachusetts threepence, had some questions, and asked if I would give him a call. Of course I would!

I called Drew's friend, Josh Nickerson, and listen to his fascinating story of finding the coin with his detector at a colonial site in Rhode Island. He described the area and his experience – I was so jealous! He emailed me pictures of the coin (seen here) and I removed my copy of Chris Salmon's book from its place of prominence. Sure enough, the coin is a Salmon 1-Ai (Noe 35), the rarest of the Pine Tree threepence. And I even like this new find better than the plate coin!

Searching the Stack's Bowers and Heritage website archives, there are very few auction appearances. I called Josh back and congratulated him on his find. We talked about different aspects of the coin, the others that were auctioned in the past, rarity, possible value and about some metal detecting finds in general.

I asked if it would be okay to introduce his coin to the numismatic community as there are those that keep track of rarities and condition censuses, to which he agreed. And here we are. Enjoy.



## **MASS CENT ON TOP, PINE TREE SHILLING AT THE BOTTOM HAVING FUN AT COIN CLUB LEADS TO A ONCE IN A LIFETIME FIND**

(Mike Brooks)

It was the 3rd week of October 2017. I found an estate tag sale in Princeton, NJ. Having a few minutes to spare I went in to see if I could find something fun. It paid off. After checking out the many items for sale, I see a Massachusetts Cent sticking out of an old rusty cookie tin filled with buttons and foreign coins! I recognized what it was from the educational presentations given by Ray Williams at the Trenton Numismatic Club. I put on my best poker face knowing the one coin alone was well worth the \$5.00 I had to pay for the tin. I spent too much time inside looking around and having to get back to work, picked out my prize of the Mass cent, wrapped it up and slipped into my lunch box for safe keeping. I put the rest of the tin on the floor of my truck and got back to work.

On Saturday, I had the chance to look into the cookie tin. It was falling apart and contained mostly buttons, foreign coins, thread, rust and dirt. I found not one Massachusetts Cent but two, Wow! Also in the tin were a 1787 Fugio, a Connecticut Copper, and a Pine Tree Shilling. The two MA Cents were what intrigued me most. Not wanting to wait till Monday night's coin club to show off my finds, I ran to a local coin show the next day in Langhorne, PA. I hoped to see some friends to show my finds. Trenton Numismatic Club member Bill Liatys was in attendance and I couldn't wait to see his reaction. Bill was amazed to see the two Massachusetts Cents and I told him of the rest of my find. Bill reached out to Ray for me to let him know that I was hoping he could attribute my two new cents at the meeting.

That Monday night, October 23<sup>rd</sup>, I arrived extra early to the club meeting and excitement started when I saw Ray come through the door, coin books in hand. During the show-n-tell time, I showed my 5 finds to the members. There were many oohs and aahs. Offers in the amount \$10.00 were to many too count. That night, Ray attributed 4 of the 5 coins. There was nothing rare, a few nice coins with two being respectable VF grades. Ray asked if I minded if he kept the Massachusetts Shilling to bring home to study. I left the meeting with prizes in pocket, a smile on my face, and the Pine Tree Shilling in Rays hands.

On November 3, 2017 I was at a show with my wife. I received two calls from a number that I recognized from being in my exchange but did not know. When I got back to my seat I told my wife that it was Ray Williams. He wants a call back when we leave. Something about the coin. She replied it will be late. I told him and he still wants a call?

As good as the rest of show was all I could think about was it's going to be late and he is older but still wants a call!? What could this mean? After the club meeting I left with the feeling the Pine tree maybe worth \$500 to \$1200. He sounded too excited to be just that?

Wanting to call Ray back as soon as I could, we popped out the first door we could. Walking briskly in the cold November air back to the car, Ray answers my call and asks, "Are you sitting down?". My wife whispered, "What does that mean?". I swallow my beating heart – "I don't know." Now in the car with the heated seats on, I was speechless as Ray is telling us about the Castine Hoard and a Noe 12 Pine Tree Shilling and how similar (but not exact) my

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coin was to this famous coin. Breathe in, breathe out...Okay, what's next? Ray asked if it was okay to keep the shilling and show it to some of his friends and do more research.

Hanging up we were sitting in an empty parking lot melting into the seats more from the overload of information Ray gave us than the heated seats. We looked up the Noe 12 on the phone. What a storied history that coin has... the daydreaming begins.

Life can get in the way of having fun sometimes. I lost my Mom after a short battle with cancer. I had the chance to talk with her telling all about the shilling. Not long after selling her house Ray called. So, on August 20, 2018, I picked up the shilling so I could sleep with it under my pillow for a few nights. Ray let me know that the consensus was that this was a contemporary counterfeit by the same hands that made the Noe 12. Respected numismatist, John Kraljevich, said it's time to "Give it to Vicken and have Stack's Bowers have it officially vetted."

Next was a dinner meeting with Vicken Yegparian from Stack's Bowers. Ray drove us to a diner in North Jersey. On the ride up I got to ask about Rays early collecting days. He brought some pictures and information for Vicken. It was fun listening to two colonial experts discuss their ideas and theories. Vicken left, coin in hand. On the drive home, Ray answered the many questions I had about his conversations with Vicken. All too much to take in.

After Stack's Bowers had the coin vetted, respected numismatic researcher and author, Christopher Salmon, wrote an in-depth article about my shilling in the June issue of the ANS publication, the *Journal of Early American Numismatics*. Dr. Salmon shared his observations about every aspect of the coin I could imagine possible. Having written the definitive reference book for MA silver coins, he gave my coin the attribution Salmon 11-X, presently unique.

A friend from the coin club called me lucky.

Lucky to find the tin. ✓

Lucky to still collect with my childhood best friend. ✓

Lucky Don Dileo pushed us to join the Trenton Numismatic Club. ✓

Lucky to have Ray Williams at the Trenton Numismatic Club. ✓

Well, he may be right, I am lucky.

Summer 2019



The discovery coin, Salmon 11-X. Presently unique. Author's photo.



Noe 12, presently unique.  
Photo courtesy of Heritage Auctions.



Enlargements of the above, for comparison (L to R): Discovery coin tree, Noe 12 tree, discovery coin date, Noe 12 date. Noe 12 photographs courtesy of Heritage Auctions (HA.com.)

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Ray Williams adds:

*I finally get the experience of finding a new die variety, and it isn't a NJ Copper! I have a number of friends that have made great discoveries in colonial numismatics, and hoped someday I could also. I searched, studied and viewed many many coins with no significant discoveries. Well, when you least expect it, it falls in your lap!*

*Any new discovery should be viewed with skepticism and severe scrutiny. I don't know how many remember, but there was the discovery of a "new variety" of MA shilling around 2002. It was a Willow Tree struck over a NE shilling. Shortly after being made public, it was proven to be a modern fabrication, to the embarrassment of those professional numismatists involved. I'm thrilled that much time has taken place since I was given a group of coins to attribute, and those I respect have vetted this shilling, and Chris Salmon has given it a Salmon Die Variety number. His study of this coin was published in the June 2019 issue of the Journal of Early American Numismatics (ANS). I'll print an image of the coin with the Salmon variety and tuck it in my copy of his book.*

*So after years of enjoying this hobby, I finally made an important contribution by adding a new variety. My only regret is that the coin isn't mine. I'd like to encourage others to study every coin you get your hands on, obtain what you can for your collection, and maybe someday you'll make a discovery and write something similar to my words here. It is a great experience!*



## MEETING REPORT: JOINT C4 & EAC MEETING AT THE GSNA CONVENTION IN SOMERSET, NJ

At 1:00 PM on Saturday of the Garden State Numismatic Association Convention in May, we held a joint meeting of C4 and EAC members. Years ago, each club had its own meeting, but it was decided to combine the meetings because most were members of both clubs.

After self-introductions, we had a time of sharing EAC Dayton experiences, including a field trip to the Air Force Museum (highly recommended.) There was a discussion about the current ANA elections and that every member should vote. The office of president is being contested and our very own Col. Steve Ellsworth is running. A plea was made for articles for *Penny Wise* and *C4N*, on behalf of the respective editors. Informal conversations about various hobby topics ensued and we ended by having a short "show-n-tell" time.

Those present were: Jeff Burke, Joe LoGiudice, David Gladfelter, Joe Pargola, Thomas Behrens, Gary Smith, Kevin Vinton and Ray Williams.



## TECHNICAL NOTE: 1785 VERMONTIS RR-4, BRESSETT 3-C

(Clem Schettino)

While examining a recent acquisition I noticed the '8' in the date was re-punched. I had not noticed this on past specimens I had.

I reviewed all the references I had on hand and found nothing written about it. I did observe in Tony Carlotto's excellent 1993 work on the subject, *The Copper Coins of Vermont*, that the photo he used to represent the variety also showed the '8' re-punched but there was no mention of it.

Even though not an Earth-shaking discovery I still felt it should be documented.

The '8' exhibits re-punching to the east. The example shown weights 106.3 grains and measures 26.1mm.



## A CONNECTICUT TYPE COLLECTION

(Philip L. Mossman, MD)

### Introduction

In 1945, when I was first introduced to the hobby, I started off as though the object was to acquire one of every coin ever minted! Not so! As I gained maturity, my collecting interests became much more specific, a conclusion that was later accelerated when, except for my “colonials,” my U.S. collection was stolen in a home burglary. Combined with a passion for early American history and my emerging interest in pre-federal numismatics, my target for assembling a “colonial type-collection” was launched.

The following presentation describes some 70 Connecticut coppers from my personal type collection started in the early 1960s but generally accumulated over the 20-plus years between 1973 and 1993. In the September 1986 issue of *The Colonial Newsletter* [pp. 92-99,] I introduced the 25 charter members of my type acquisitions, except for the 1787 Miller 1.4-WW, an R8, which was borrowed. Following that first article, I concentrated on the historic and economic aspects of pre-federal numismatics eventually resulting in two published books and several research papers.<sup>1</sup> This present report is my first significant venture into the physical aspects and description of Connecticut coins themselves. I was familiar with the earlier descriptions of Crosby and Miller but had never studied a comparative analysis of the 354 individual members of this series. Never, that is, until I was privileged to review in detail Randy Clark’s unpublished monograph, *The State Coinage of Connecticut*, an illustrated, encyclopedic rendition of descriptive and comparative die analyses. Having been familiar with Randy’s work since 2005, I thought it was about time I should closely reexamine the intricacies of my own personal collection. This current article is the result of my study.

In his treatise, Randy suggests nine alternative approaches to collect Connecticut coppers rather than an attempt to amass all 354 varieties, a virtual impossibility! Fortunately, all individual coppers have a specific identity using the criteria published by Henry C. Miller in 1920 based largely on the integrated and combined details of date, obverse and reverse legends, and punctuation. This certainly is the way to identify and classify any coin under discussion but, in addition to this standard approach, Randy, in his unpublished research, adds another parameter that details how the coin was struck, whether it be from a **Hand-Cut** or **Hubbed** die. It is safe to say that over the four-year date span of coppers bearing the Connecticut label, all those struck from *hand-cut* dies were not the authorized product of legal operations but with one major exception; all 1785 Mailed Bust Right coins from the newly designated Company for Coining Coppers were struck using Hand-Cut dies as the new mint was in its developmental phase.

<sup>1</sup> *Money of the American Colonies and Confederation*, Numismatic Studies #20, American Numismatic Society, New York, 1993. For the second errata and update of *Money*, see *Colonial Newsletter-130*, April 2006, pp. 2967-82. *From Crime to Punishment*, Numismatic Studies #27, American Numismatic Society, New York, 2013. For the errata and update of *From Crime to Punishment*, see *Colonial Newsletter-153*, pp. 4083-89.

However, since all rules have their exceptions, there were instances where certain hubbed dies appear to have been later hand-modified, e.g. the two “Hercules Heads,” and thus deviate from the original generic design.

In this paper’s descriptions, the Miller number will be followed by the comment whether the copper was struck from a Hand-Cut or Hubbed die. For those from Hubbed dies, the bust description will be cited as to whether it be a Mailed Bust Left [MBL], Mailed Bust Right [MBR,] or Draped Bust Left [DBL.] There is no guarantee that the date appearing on any certain copper is its actual year of its manufacture. This is particularly evident in the circumstance of biennial pairing of obverse dies, where the same obverse die was used in successive years as indicated by a different reverse date. This recombination occurred once early in the game in 1785, three more times in 1786, ten times in 1787, and on eight occasions for 1788 dies.<sup>2</sup> The several unauthorized Connecticut coppers [read contemporary counterfeit] included in the Miller series will be presented in this paper. These are not to be confused with the actual cast counterfeits of authorized coins of the period.<sup>3</sup>

## 1785 Connecticut Coppers

There were two types of 1785 coppers, both struck at the officially designated mint, “Company for Coining Coppers [C.C.C.]” The majority minted that first year of operation were Mailed Bust Right [MBR] of which there are 27 different varieties, all struck from **hand-cut** dies whose obverse effigies are similar yet distinctively individual. Since the effigies within this group of 27 MBRs are not identical, it becomes a matter of definition whether the collector should consider the MBR coinage of 1785 as only one or 27 different “types.” Over the years, numismatists have bestowed “nicknames” on specific varieties of Connecticut coppers where the physiognomies of specific obverse figures seemed to have evoked a common reaction among their owners. For 1785, these are the “**Roman Head**” [Miller 2], two “**African Heads**” [Miller 4.1 (pictured below) and 4.2], “**Round Head**” [Miller 6.1] and “**Goatee Head**” [Miller 6.2]. Some of these same “nicknames,” were likewise attached to coppers dated for the next three years.<sup>4</sup>



Left: MBR 1785 Miller 4.3-D [134.6 g.] [R5+] Right: “**African Head**” 1785 Miller 4.1-F.4 [131.3 g.] [R1.]

<sup>2</sup> Edward R. Barnsley, “Connecticut Coppers,” *Colonial Newsletter*-22, April 1968, p. 206.

<sup>3</sup> See Charles W. Smith and Philip L. Mossman, “Cast Counterfeit Coppers in Pre-Federal America,” *Colonial Newsletter*, 107, April 1998, pp. 1775-1803. This work features Mike Ringo’s fabulous collection of 32 *cast* Connecticut counterfeits.

<sup>4</sup> See Edward R. Barnsley, “Nicknamed Connecticuts,” *Colonial Newsletter*-36, January 1973, pp. 383-94.



Left: MBR 1785 Miller 6.4-I [142.7 g.] [R2] “painted die variety” from the 1920 Miller sale collection, part of group lot #2083. Right: MBR 1785 Miller 1-E [126.6 g.] [R4] with an “as made” straight edge clip on right side, a defect that is usual within this variety.

There are four other varieties of the 1785 Mailed Bust Left [MBL] coins whose obverse dies were struck from *hubbed* obverse 1786 MBL dies which were married to the single *hand-cut* 1785 D reverse. This makes the first *hubbed* over a *hand-cut* mongrel. There are 31 total 1785-dated varieties within the two types for that year.



Left: 1785-dated MBL Miller 7.2-D [107.4 g.] [R6,] with red arrow showing die break. Center: Progressive die break enlarged. Right: 1785 Reverse D. This is the same D reverse as shown with 4.3-D above but obviously more worn.

The “1785” 7.2 obverse die is the second use of the actual *hubbed* 1786 obverse 4.2 die. The red arrow on the “1785” die shows the large die break that can be seen to have gradually enlarged from the original 1786 Miller 4.2 obverse die before it was paired with the 1785 D reverse as “1785” 7.2-D. The reintroduction of the same die in two successively-dated years was a minting practice known as “biennial pairing.” To provide a veiled legitimacy for this “pseudo-combination,” this well-used *hubbed* 1786 4.2 obverse die was retro-dated by its marriage to the earlier 1785 D reverse. There are three more “1785” MBL obverses that were slight variations of the reworked *hubbed* 1786 obverse dies – but whose actual age was also concealed by the common workhorse 1785-dated reverse D.

For the years, 1785-88, quite consistently about **60% of the varieties** [not individual coins] are in the R4 to R6 rarity groups. For the R4 to R7 designations indicating coin rarity, each category is subdivided into thirds. For example, in the R4 category there are from 76 to 200 coppers known or estimated survivors. This R4 census is further subdivided into thirds so that the rarest division of the overall R4 designation, with as few as 76 coins up to 116 coins, form the R4+ segment; the middle category, just plain R4, indicates that from 117 to 158 are known or suspected; and lastly R4- includes a larger probable census of from 159 to 200.

354 Miller Varieties Divided by Rarity Group	Designated Rarity group	Approximate Number Known per Group
10	R1	More than 1,250
20	R2	501 to 1,250
22	R3	201 to 500
<b>30</b>	<b>R4</b>	76 to 200
<b>118</b>	<b>R5</b>	31 to 75
<b>69</b>	<b>R6</b>	13 to 30
51	R7	4 to 12
18	R8	2 or 3
16	R9 [unique]	1

Chart #1: 1785 to 1788 Connecticut Rarity Designations and Modern [1975] Rarity Rating System

## 1786 Connecticut Coppers

**1786 Hand-Cut Dies:** The year 1786 heralded the arrival from outside sources into the Connecticut copper scene of some unofficial coppers. There are four such *hand-cut* MBR 1786-dated varieties with different designs easily distinguished from those mass-produced legal coppers struck from dies prepared from C.C.C. hubs. Because of the unique appearance of coins from hand-cut dies, these coins have more descriptive nicknames than the many mass-produced hubbed-die figures where there is far less variation unless some individual die accident produced unique features. Numismatists over the years have christened these spurious coins with names redolent of their characteristic appearances. Three of this number are in this 1786 type collection. Missing is the rare fourth member of this 1786 quartet of fakes, the “Broad Shoulder” or “Noble Head” [R6.]



Left: “**Double Chin**” variety; MBR 1786 Miller 1-A: [135.0 g.] [R4+]. Using a darker photo, the *die break* on the figure’s chin [red arrow] is made clearer and suggests the appearance of a “double chin.” Center: The seated liberty figure, 1786 Miller A reverse, Right: “**Round Head**” variety MBR 1786 Miller 2.1-A [96.8 g.] [R3.]

is the common reverse for both coins. She displays a small “Liberty Cap” at the top of her staff. The very rare motto arrangement, ETLIB INDE, is similar to two 1787 reverse varieties (A and WW) and consequently all these five spurious coppers are thought to have been minted outside Connecticut. Right: “**Round Head**” variety MBR 1786 Miller 2.1-A [96.8 g.] [R3.]



reverse figure with a larger “Liberty Cap” than the previously described on the Miller A reverse above. The INDE ET LIB spelling is the official format.

**1786 Hand-Modified Hubbed Die:** The next pair of biennially-paired obverse MBL dies are the 1786 Miller 5.3 “**Hercules Head**” and its partner, the 1787 “**Hercules Head**” Miller 7. Both were struck from the same severely recut 1787 MBL *hubbed* die. According to Edward Barnsley,<sup>5</sup> the die wear characteristics suggest that these two coins were probably struck in reverse order, i.e. 1787 before 1786. [Looks like another “cart before the horse” situation – i.e. the 1785 MBLs from 1786 dies.]



larger amount of copper to fill the high relief of Hercules’ large head on the obverse. The red line defines the borders of this compensatory cavitation and corresponds with the shape of the figure’s head. The position of the IB [in LIB] on the reverse legend corresponds to the CO [in CONNEC] on the obverse. There is an inconsistency in this biennial pairing; the 1786 N reverse shown above is from a hubbed die while the reverse I of its partner 1787 Hercules coin is from a hand-cut modification of a hub-based die.

Left: MBR 1786 Miller 3-D [131.8 g.] [R5] “**Scholar’s Head**.” This has an “as-made” planchet defect without evidence of having been purposely clipped. The figure had an ancient X [red arrows] scratched across its face, a mark commonly applied to suspected counterfeit coins. History has shown the “scratcher” to be correct since these three 1786 coppers were not legal Connecticut products but shared some New Jersey characteristics. Right: Seated Liberty *hand-cut* 1786 D

Left: 1786 “**Hercules Head**” Miller 5.3-N [142.9 g.] [R2] biennially paired with the rarer 1787 Miller 7-I [R6] [not shown]. This unusual MBL obverse image was created when its facial features on the striking die were further deepened. Right: The 1786 Reverse N of above “**Hercules Head**” MBL coin. When this reverse is examined and held at a slant, a localized central depression is evident [red semicircle] indicating that, at the expense of the reverse, the struck coin required a

**1786 Hubbed Dies - Mailed Bust Left [MBL]:** In 1786, the C.C.C. struck two types of legitimate coppers both from *hubbed-dies* which included 16 obverses of the prevalent Mailed Bust Left [MBL] series, but only two varieties with the Draped Bust Left [DBL] central figure. Since these dies were *hubbed*, all coins of each type were nearly identical except for individual features and legends added by hand. Recall that the obverse of 1785 MBL Miller 7.2 was struck from one well-used 1786 die, Miller 4.2, its biennial pair.

<sup>5</sup> Edward R. Barnsley, “Connecticut Coppers,” *Colonial Newsletter-22*, April 1968, p. 208.



Left and Center: 1786 MBL Miller 5.4-O.1 [142.0 g] [R2.] obverse and reverse. This reverse is typical of all 1786 C.C.C. reverses paired MBL and DBL obverses. Right: Well-worn 1785 Miller 7.2 obverse, illustrated again for comparison. Note: Compare the 1786-dated 5.4 MBL obverse [on left] with

the 1785-dated Miller 7.2 obverse on far right which has the large die break shown in the previous section. While not biennial pairs, note the similarities of the hubbed MBL design on both dies.

**1786 Hubbed Dies - Draped Bust Left [DBL]:** The only two 1786 DBL obverse varieties from the C.C.C. are the 6-K [R5] and the 7-K [R7.] Both coppers share the same K reverse which was a classic 1786 reverse hubbed die. The obverse die for this pair of 1786 DBL coppers was recut from the classic 1787 DBL hub. In the case of 6-K, the hair bow was modified to show three ribbons rather than two. The average weight of coins in this variety exceeds the official 144 grain Connecticut standard; no other 1785 or 1786 variety can make that claim.

Left: The 1786 DBL "Three Ribbons" Miller 6-K [155.7 g.] [R5] is the only collectible 1786 DBL and is stylistically from the classic 1787 DBL hub. My calculation of the weight for 18 examples was  $154.7 \pm 15.2$  grains. Center: the 1786 K reverse from the classic 1786 hubbed die. Right: Enlargement



showing the three ribbons of the figure's hair bow which usually has only two. Embellishments on this reverse die (such as hair and sash) are stylistically similar to the classic 1787 DBL varieties.

## 1787 Connecticut Coppers

There are 354 different varieties of Connecticut coppers dated over the four years, 1785 to 1788, with the largest number, 245 or 69%, dated 1787 as compared to 8% [31] for 1785, 12% [41] for 1786, and finally 10% [37] for 1788. We have already seen that both 1785 Connecticut types were from the authorized C.C.C. mint. Then in 1786, four "questionable" Connecticut coins, struck from unofficial hand-cut dies, made their appearances, plus the hand-modified DBL biennial-pair Hercules for both 1786 and 1787. The final operation of the official C.C.C. mint was in mid-1787 when both DBL and MBL hubbed dies were used. Then more unidentified minters, using hand-cut dies and dating their coins 1787, added their unauthorized renditions to the Connecticut series. But the primary output for that year consisted of multiple varieties of legal DBL struck by hubbed dies at the legal Jarvis and Company New Haven mint well into 1788. Particularly in the 1787 DBL and Triple Leaves varieties, we encounter a wide variety of legend ornaments - crosses, cinquefoils, fleurons, etc. Based on Walter Breen's earlier work, I proposed in 1993 in *Money of the American Colonies and Confederation*, "that the legend ornamentation contains some as yet undeciphered code indicating the circumstances of manufacture or the identity of the diesinker." In his new work, Randy Clark has studied certain encrypted legends in detail, some of which will be referenced here.

My 1787 Connecticut type collection is divided into three categories based on the minting process. The first group includes nine of the thirteen anonymous issues struck from *hand-cut dies* (1787 varieties 1.1-A, 1.1-VV, 1.2-C, 1.2-mm, 1.3-L, 1.4-WW, 3-G.1, 4-L, 6.1-M, 6.2-M, 13-D, 52-G.1, 52-G.2) wherein the entire design is hand-engraved and typically indicates an unofficial status. The second group includes two (5-P, 8-O) of the five issues originally created from hubbed dies that were significantly hand-embellished into unique appearances (1787 varieties 5-P, 7-I ["Hercules" whose biennial pair is 1786 5.3], and 8-N, 8-O, 8-a.1.) Coins of the last, and by far the largest group were struck from *hubbed dies*, whose identical central features had been transferred into each working die from an original, hand-engraved master device puncheon. The individual finishing details and legends were next added on each embossing die by hand thus accounting for related coins with identical central obverse features but with infinite possibilities for minor embellishments. Thus in 1787, there were eight *hubbed dies* producing 12 varieties of *mailed bust left [triple leaves]* [MBL] coppers and 114 different *draped bust left* [DBL] dies responsible for the abundant census of 213 DBL varieties.

**1787 Part One - Hand-Cut Dies [including types with nicknames]:**



Left pair: 1787 "Small Head" Miller 1.1-A [106.6 g.] [R3]. This ETLIB INDE reverse is thought to be related to the reverse of the two 1786 unofficial Miller 1-A and 2.1-A already presented. Right pair: 1787 Miller 1.3-L [102.9 g.] [R6] Obverse very softly struck and rarely seen over a numismatic grade of fine. Some design elements are similar to New Jersey coppers: viz, the star on obverse figure's breast plate.



The classic 1787 "Muttonhead" duo [Miller 1.2-C] – before and after lapping: Left pair: Early die state 1787 Miller 1.2-C [117.6 g] [R6+ for die state] before lapping. On this obverse, note the presence of the eleventh leaf [red arrow], prominent legends, indistinct facial features. On reverse, legends and date are distinct. Between the E of INDE and the figure's head, there are two similar, unexplained dents. [Ex-Mass Historical Society sale 10/23/70, lot #128, and Krugjohann sale, 11/12/76.] Right pair: After lapping, 1787 Miller 1.2-C [145.4 g.] [R3] both the obverse and reverse features are more evident whereas the more shallowly die-punched letters and numerals are practically absent on the struck coin.

**“Broad Shoulders,” “Roman Head,” and “Childish Face”** - Three coppers with similar style and letter punches but differ in facial details.



Left: The **“Broad Shoulders”** variety, 1787 Miller 3-G.1 [101.1 g.] [R6] This MBL variety with a very thick neck and broad shoulders is from a hand-cut die. This example is very shallowly struck. Center: The 1787 G.1 reverse that both obverse varieties pictured share in common. Right: The obverse of 1787 Miller 52-G.1 [94.3 g.] [R6] the **“Roman Head”** variety, a companion to Miller 3-G.1, both of which are suspected to be Machin’s Mills products. This painted die variety is an ex-Appleton collection coin.

Left: The **“Childish Face”** variety 1787 Miller 13-D [102.9 g.] [R2;] This MBL juvenile figure is a hand-cut die and is **not** a member of the typical triple-leaf family. Numerous errors are found on this variety; this one is about 10% off-center. [The lighter color brings out more detail.] Right: The 1787 Miller D reverse is not off-center; it is a wheat-ear hubbed die, so called due to the resemblance of the branch to an ear of wheat. This appears to be the marriage of hand-cut obverse and hubbed reverse dies.



**The progression of the 1787 “Horned Bust” Variety - 1787 Miller 4-L:** This is perhaps the most common Connecticut copper despite the fact it was not a *bona fide* state issue! The third example, below, was struck slightly off-centered and shows obverse lapping after which legends and hair details are indistinct; its reverse (fourth figure, below) was not lapped – [Note how evident are the globe lines, which would otherwise have disappeared had the reverse been lapped.] Parenthetically, in a review by this author of the auction appearances of 4,300 Connecticut coins, 1787 Miller 4-L was the most commonly counted.<sup>6</sup> This “popularity” may be from its interesting die-break.



#1: 1787 Miller 4-L [R1;] No die break [133.0 g;] #2: Early break [red arrow, 135.5 g;] #3: Late break [111.7 g;] #4: Late break example reverse.

<sup>6</sup> Philip L. Mossman, “Most Common Confederation Coppers,” *Colonial Newsletter-94*, July 1993, p. 1386.

### Distinctive Laughing and Simple Heads type coins

Left: 1787 Miller 6.1-M [126.1 g.] [R1,] “Laughing Head.” These two obverses each have a star on their breast plate armor reminiscent of 1787 Miller 1.3-L above, thus suggesting a possible relationship. Center: the common Miller 1787 M reverse. Right: 1787 Miller 6.2-M [124.2 g.] [R4]. “Simple Head.” Note that the strikes are shallow.



### “Tallest Head”



1787 Miller 8-O [141.8 g.] [R3] “Tallest Head.” Left: Hand-cut bust which almost fills entire hub! Four dots as ornaments by shoulder and above head. Central weakness of bust common. The average weight of 39 Miller 8-O examples slightly exceeded the designated 144 grain Connecticut standard at 144.2 grains with Miller 8-N a close second at 142.3 [personal observation, Randy Clark.] Right: Reverse from an “Olive Branch” hubbed reverse die.

### 1787 Part 2: Hubbed dies of Mailed Bust Left [MBL] with “Triple Leaves”

Attributed to Jarvis and Company was another obverse hub within the larger MBL family comprising the “Triple-leaves” design for both 1787 and 1788. In 1787 they are Miller 2, 5, 9-12, 14-15 totaling 14 die varieties with significant weight differences amongst them suggesting, but not proving, inconsistent minting practices. These inconsistencies are responsible for a large number of different “collectible” types for this relatively small series. Next are five examples of different 1787 coppers struck from Mailed Bust Left hubbed dies of the “Triple-Leaves” design, so-called due to three pairs of leaves in the wreath.



Left pair: 1787 Miller 15-F [138.9 g.] [R3] this “Triple-Leaves” family is only obverse variety with CONNECT in the legend. As a group [n=59], they are significantly lighter [112.1± 16.5] than all other Triple-Leaf varieties [ $p=1.36 \times 10^{-5}$ .] My own coin happens to be heavy; of the 56 others examined, only three others were slightly heavier! To prove a point, my second 15-F is only 74.1 grains! The average of 102 examples reported by Randy Clark came to only 113.g grains. Right pair: 1787 Miller 14-H [118.2 g.] [R3] is the only MBL variety with pheons [spears] punctuating the legend and date [red arrows.] Randy Clark comments that the die sinker who engraved these legends modified the anatomy of several of his letters by using an “I” punch. He further describes how Obverse 14 was modified into Obverse 9 [shown next] by reworking the pheons into crosslets.

**Triple Leaves: Obverse “Goatee Break” with the IND Reverse and Corrected Date Error, “1787 over 1788”**



1787 Miller 9-R [109.1 g.] [R4+] Mailed Bust Left “**Triple Leaves**” with interesting features on both sides. It was just noted that this 1787 Miller 9 obverse had been reworked from 1787 Miller 14 [previous image] by transforming the pheons into crosslets. The 1787 9-R is further distinguished as a significant type variety with four features: a “bearded” obverse, a reverse date error, a unique **IND** in reverse legend, and holding a bouquet of flowers. Left: Progressive die break under the chin [white arrow] has earned the name “**Goatee Break**” or “**Bearded Variety**.” Center: The die which struck the reverse of Miller H, shown in the last section, was reworked into Miller R [shown here] where the **E** of **INDE** was replaced with a crosslet thus creating the only **IND** legend in the Connecticut series. The triple date line of 14-H was recut into a double line. An “unintentional” error in the recut date was corrected as though the diesinker originally intended 1788 but changed his/her mind into 1787. Under close inspection, Randy explains that the bunch of wheat has been recut into a bouquet of flowers made from the crosslets in the legend. Right: Enlargement showing where the ghost figure of the corrected 8 is still evident under the second 7.

**“1787 over 1877” Faux Pas; Unusual IN - DE Legend Spacing**



1787 Miller 12-Q [127.4 g.] [R3;] MBL “**Triple Leaves**” with two interesting features on reverse. Left: Typical “**Triple Leaves**” design. Planchet has an “as made” defect at top [to be discussed later]. The die was clashed and biennially paired with 1788 8-K. Center: 1787 Miller 12-Q reverse with the unusual division of **IN DE** in legend by branch hand. The date error, 1877 is seen to be repaired to 1787. Thought to have been just a careless error. Right: Enlargement in original color clearly shows the ghost of 8 under first 7.

**A Second IN DE Reverse Spacing Variety.**



1787 Miller 5-P [101.2 g.] [R6-] Mailed Bust Left “**Triple Leaves**.” This obverse typically has many planchet and striking problems such that this current one is barely legible. It is identified by its reverse. Right: Reverse; this is the only other **IN DE** spacing variety.

### 1787 Part 3: Hubbed Draped Bust Left Types [DBL]

There are 214 Miller varieties of 1787 Connecticut coppers struck from classic Draped Bust Left hubbed dies with varying finishing details in the legends and punctuation. The **Miller 33** obverse family with small letters and cinquefoils in legends is the most common with 113 members. Within this current collection, there are only six DBL representatives with some error or unusual feature that marks them as type coins. Although carefully made, only a few of this common family reach the official weight of 144 grains.



Left pair: From the common **Miller 33** family: 1787 Miller 33.1-Z.13 [145.3 g.] [R5]: A typical 1787 Draped Bust Left copper with small letters, punctuated with all cinquefoils. [ex-Getty Sale lot #3.] Right pair: 1787 Miller 19-g.4 [133.4 g.] [R3] Draped Bust Left copper with small letters punctuated with all crosses. These Miller 17-19, 21,22, 24, 38, 45, 46 families have a larger proportion of members that achieve the required 144 grain goal.

### Skeleton Hand

#### Two 1787 Hubbed DBL Types with “Three Ribbons”

A pair of 1787 Draped Bust Left coppers whose busts are finished with **triple ribbons** and a variety of lettering sizes and punctuation.



Left pair: 1787 Miller 16.1-m [137.8 g.] [R5.] **“Three Ribbon”** DBL type whose legends have large letters and the bust has three ribbons from the hand embellishment of the “Classic Draped Bust.” This is the third variety thus far, where on average, their typical weight meets or even exceeds the 144 grain Connecticut standard. The average weight of a sample of 50 coins was 148 grains [data from an unpublished study by Randy Clark, that also includes 1787 Miller 16.2-NN.1 where the average of a sample of 38 coins weighed 147.3 grains]. Right pair: 1787 Miller 33.6-KK [138.9 g.] [R2]: An example of small lettering as well **“Three Ribbons”** due to central figure doubling. Both reverse figures hold an olive branch and have cinquefoils in legends. Note similarity of these triple ribbon examples to the previous 1786 Miller 6 obverse figure, also a heavy variety.

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**Some 1787 DBL Nicknamed Dies:**



#1: Reverse of 1787 Miller 33.36-T.2 [129.6 g.] [R3] – the “**Skeleton Hand**” with enlargement. This anatomical oddity was an engraving *faux pas* that actually resulted from a reworking of 1787 reverse r.1 where Randy Clark describes how both the pole and fingers [red arrow] were lengthened in reverse T.2. Second row, #2: 1787 Miller 45 obverse [119.7 g.] [R5+] “**Habsburg Chin**” [red arrow]. Note cross in legend. #3: 1787 Miller 33.28-Z.16; [115.9 g.] [R4+] “**Snipe Nose**” caused by die break that starts [left red arrow] in front of his nose and extends to the second N of CONNEC [right red arrow]. #4: 1787 Miller 33.30-EE [119.6 g.] [R5+] “**Nose-less**” variety is actually a reworked 1787 Miller 19 die as described by Randy Clark. In this modification, now named Miller 33.30, the crosses in the Miller 19 legend are reworked into cinquefoils, but due to excessive die lapping, the depth of the facial features were diminished with loss of the nose. This die has a significant, but unrelated planchet clip. [Another “missing” nose is on 1786 Miller 5.1 which vanishes with wear due a weak hub impression.]

**1787 Legend Misspellings: CONNECT, ET LIR, FNDE, CONNLC, CONNFC, AUCTOPI, ET IIB, AUCTOBI, AUCTORI**



**CONNECT** 1787 Miller 15-F [138.9 g.] [R3.] [shown earlier elsewhere]



**ET LIR** [1787 Miller 37.11-ff.2] [161.0 g.] [R5.] Note fleurons in legend.





**FNDE** on reverse 1787 Miller 32.5-aa [112.g.] [R4] with old collector attribution label. This obverse, Miller 32.5, was biennially paired with 1787 reverse aa and 1788 reverse P. Note also the small letters and off strike.

**CONNLC** 1787 Miller 50-F [114.8 g.] [R6-] Note large letters.



This 1787 Miller 50-F obverse die was the same used for 1788 Miller 17-Q and thus another biennial pair – both of course with the same **CONNLC** legend misspelling. What is truly ironic is that in my 1788 Connecticut type collection, the only major type I lacked was the classic DBL 17-Q CONNLC error – so now I can show the same 1788 *faux pas* by showing my 1787 Miller 50-F! This was the same situation for my 1786 “Hercules Head” [Miller 5.3] were I can compensate for my missing 1787 Miller 7 with the 1786 coin. I once had the offer to buy a 1787 “**Hercules**” but declined because the date was not visible! Although not a biennial pair, my own 1788 O reverse **INDL** error can show the reader how the **INDL** would look on my missing 1787 15-S with the same misspelt engraving.



**CONNFC** 1787 Miller 43.1-Y [124.1 g.] [R2.] Compare the shape of this F in CONNFC with the F in **FNDE** above in Miller 32.5-aa.



1787 Miller 41-ii [143.5 g.] [R4] [large letters.] **AUCTOPI** on obverse; **ET IIB** on reverse with enlargements. A double misspelling.



**AUCTOBI** 1787 Miller 39.1-h.1 [114.9 g.] [R5.]  
Note fleurons in legend.



**AUCIORI:** 1787 Miller 38-l.2 [138.6 g.] [R4.]  
Note crosses in legend.

## 1788 Connecticut Coppers

Among the 38 varieties of 1788-dated Connecticut coppers, many – if not all - were unofficial [read: counterfeit] from Machin's Mills and/or other questionable sources. Numismatists have long questioned the accuracy of dating on Connecticut coppers – and this is especially true for 1788. Recall that in April 1787, a federal coinage act made it illegal for the states to produce coins or currency. Back-dating would have been an easy fix for any such restriction. Then on August 1, 1787, New York, in an attempt to curb the local overabundance of lightweight coppers, set a minimum standard of 145.8 grains for all coppers circulating within their jurisdiction. At the same time, coppers were devalued from 14 to the New York shilling [the rate since 1753] to 20 per local shilling. Neither edict had any influence on lightweight coinage. Two years later, on June 20, 1789, the state of Connecticut in compliance with the federal law revoked all its granted coining privileges. All legislative action notwithstanding, the only circumstance with any influence on the circulation of these deficient coins was the market place itself, where, on July 29, 1789, the Coppers Panic essentially demonetized this inflated medium. What had circulated at 18 to the Connecticut shilling, suddenly over-night required from 60 to 72 per shilling in New Haven, and in New York 64 coppers were now required for their shilling of account. This was the environment into which Connecticut coppers were now thrust – the new 1788-dated entries averaging 115 grains, or about 80% of their authorized weight.<sup>7</sup>

This discussion for 1788 is the same as for the preceding categories of 1786 and 1787 issues, i.e. [1] **hand-cut dies**, [2] **hand-cut dies overstruck** on host coins, [3] **mailed-bust left, MBL**, central figures and [4] **draped bust left, DBL** designs. What is added here are overstrikes (O/S) over *Nova Constellatio* [N.C.] coppers and fake Massachusetts cents.

<sup>7</sup> See Mossman, Chapter 9, "The Coppers Panic of 1789," in "Money" for an in-depth study of the Coppers Panic.

**1788 Part 1: Distinctive Hand-Cut MBR obverses**



1788 Miller 1-I [97.1 g.] [R5+] (left pair) compared to previous 1787 "Small Head" Miller 1.1-A (right pair). Another obverse biennial pairing. The 1788 Miller I reverse was also used with four other Vermont coppers Ryder-Richardson 25, 28, 29 and 31. It is the only Connecticut copper with the British coat-of-arms on its shield. Probably a Machin's Mills product. [Also known as Vermont Ryder 39.]



1788 Miller 2-D [110.9 g.] [R1]

**1788 Hand-Cut MBR Struck Over Host Coin:** The seven hand-cut 1788 Miller 3 to 5 MBR varieties are quite similar, believed to be Machin's Mills products and are frequently overstruck on Nova Constellatio coppers.



1788 Miller 3.1-B.1 [97.7 g.] [R5+] [o/s on a *Nova Constellatio* 4-D] is typical.

**1788 Hand-Cut MBR with Nicknames**



1788 Miller 6-H [117.3 g.] [R5+] "Boxer, Boyish, or Pouting Head." A hand-cut obverse, slightly larger than the preceding issues, and does not appear on host coins.

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### 1788 Hand-cut MBL



marks. Center: white arrow shows clash marks on obverse impressed from reverse date line. Red arrow notes unique hair bow. Right: Reverse E softly struck.

1788 Miller 9-E MBL [142.0 g.] [R4+] A unique hand-cut MBL figure with a hair bow. Strike impression is slightly off-centered and very shallowly impressed. [One of my favorites.] Breen, in 1975 EAC sale [#189] noted the typical die failure over face and clash

### 1788 Part 2: Mailed Bust Left Hubs [MBL] “Triple-Leaves” Central Figures

The next eleven varieties, 1788 Miller 7-8, 10-13, are from hubs with the earlier **Triple-Leaves** hair pattern and the mailed bust left posture. A few varieties were also struck over Nova Constellatio coppers.



Left: 1788 Miller 10-C o/s Nova Constellatio 4-C [112.2 g.] [R5], Red arrow NOVA from reverse of 1785 Nova Constellatio seen over figure's forehead. Enlargement of NOV over forehead wreath. Right: Reverse showing wreath of NOVA passing over globe, Enlargement in natural color.



Left: 1788 Miller 11-G o/s Nova Constellatio 5-E [117.1 g.] [R2 or R8?] obverse red arrow = “ET” of host coin, which would be **LIBERTAS ET JUSTITIA**. There is possibly one other known o/s 11-G. Center Left: reverse from top of head to last star: **CONSTELLATIO** of host coin obverse evident, especially the T right after the Ms. Liberty's head. Center Right: The T above head very evident as ghosts of host letters seen above ET LIB legend. Right: with this particular color, the “TIO” of **CONSTELLATIO** very evident in margin above “IB” of **LIB**.



1788 Miller 12.1-F.1 [122.8 g.] [R4] A typical 1788 "Triple-Leaves" MBL copper.

**1788 MBL CONNLC Misspelling; Novel "8 from S" in Date.**



Left: Obverse 1788 Miller 13-A.1 [111.4 g.] [R4.] **CONNLC "Triple Leaves."** Note the little attached tab on edge at the TOR of AUCTORI. [Of interest, this coin is "medal turn"] Center: Enlargement of NLC of CONNLC. Right: Reverse A.1. Red arrow points to reverse view of same edge tab. See details of unusual date below.

Left: View of date on 1788 Miller 13-A.1: details of date; the 1 = normal; 7 is an inverted L; both 8s from a modified S. Right: Compare to normal date from 1788 Miller 12.1-F.1 reverse, another 1788 "Triple-Leaves." Discussion: This "1LSS" date in the 1788 A.1 reverse was first described by Randy Clark as an "8 from S" in his recent publication, *The State Coinage of Connecticut*, p. 453.



**1788 Part 3: Draped Bust Left [DBL] Central Figures**

The last 15 Connecticut coppers, 1788 Miller 14 to 17, revert to the classic "Draped Bust Left" style.



1788 Miller 16.5-H [95.7 g.] [R4] DBL. This typical example is the only *uncirculated* Connecticut copper shown here, if one ignores two tiny obverse blemishes. Note its two-thirds legal weight, typical for this variety. Struck slightly off-center affecting legends.

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1788 Miller 15.1-L.1 [118.7 g.] [R4] DBL. Compare the larger letter size on this copper with the much smaller ones in 16.5-H above.

### 1788 DBL Legend Misspellings: INDL



1788 Miller 16.2-O “INDL” legend [139.2 g.] [R5.] Left: The obverse has legible incused clash marks, “BIL” outlined in red. This “BIL” is inverted from the clashed reverse LIB. This is a biennial pair with 1787 obverse 32.8. Center: Reverse with clear LIB. Right: INDL misspelling, evident in the color photograph.

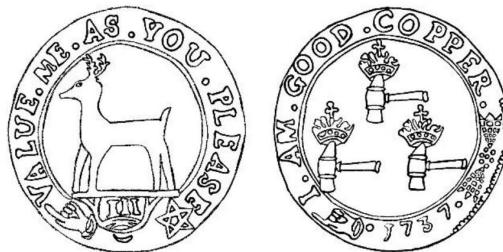
### 1788 DBL struck on a Counterfeit Massachusetts Host



#1 and #3: Obverse and reverse of a genuine Massachusetts cent for orientation of the host coin. #2: 1788 Miller 16.3-N [113.1 g.] [R6] obverse oriented to the Massachusetts host coin directly on left with the two white arrows showing position of the Indian’s bow. Compare to Massachusetts image on left. #4: Connecticut reverse shows the right wing of the overstruck Massachusetts eagle [white arrow]. Left wing of eagle can be faintly seen to start at the top of space between the IN DE of the Connecticut reverse legend and to end at the E of DE. The authorized weight of a genuine Massachusetts cent was 157.5 grains; this Massachusetts counterfeit Ryder 1-B host coin was 113.1 grains.

### And, In Conclusion ...

Any comprehensive study of these 354 contemporaneous coppers is obviously quite complex involving many features including, but not limited to, the local political and economic climate of the era, the various organizations and individuals involved in the minting process, the metallurgical requirements, and primarily the die engravers and personalities who accomplished the task. As I mentioned in the Introduction, my greatest attention during my numismatic career was usually, but not always, directed at the above situations with less attention to the physical aspects of coins themselves. Now for the first time, thanks to the stimulation of Randy Clark's extensive research, my attention has largely focused on the intrinsic aspects of the coins. My major regret was that I was not bold enough to assign a specific mint to most of them. I hope that the attempt of this aging numismatist [86] to systematize some of the complexity of Connecticut's copper coinage has been informative, or if not, at least useful. I had fun. I'm sure there are other valuable opinions that may disagree.



*We have heard it related of [Samuel] Higley, that being a frequent visitant at the public house, where at that time liquors were a common and unprohibited article of traffic, he was accustomed to pay his "scot" [bar tab] in his own coin, and the coffers of the dram-seller soon became overburdened with this kind of cash, (an experience not at all likely to cause trouble to collectors of the present day,) of the type which proclaims its own value to be equal to what was then the price of a "potation," [a drink] - three pence.*

*When complaint was made to Higley, upon his next application for entertainment, whch was after a somewhat longer absence than usual with him, he presented coppers bearing the words, "Value me as you please" "I am good copper."*

....

*We cannot vouch for the truth of this "legend," but we believe those first issued bore the words, "The value of three pence," and, whatever the cause, subsequent issues more modestly requested the public to value them according to their own ideas of propriety, although they did not refrain from afterwards proclaiming their own merits.*

- Sylvester Crosby, on Higley's coppers, from *The Early Coins of America*, 1875, pp. 326-327.



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## Benefits of Membership

### Penny-Wise

This is the official journal for EAC. Well-respected among numismatic journals in the United States, it has won a number of awards from the Numismatic Literary Guild under the editorship of Harry E. Salyards since 1986. It is published quarterly in January, April, July and October.

### EAC Website

All issues of Penny-Wise, back to the first issue in the fall of 1967, are available to the world on the Newman Numismatic Portal. Issues published in the last two years are available in the "Members Only" section of the EAC website. The Members only section includes a wealth of information, video and media presentations.

### Annual EAC Convention

The EAC Convention is held in early spring. This year we will meet at the beautiful Grand Traverse Resort in Acme, Michigan. Meeting sites are rotated throughout the United States. In addition, EAC holds meetings and symposiums in conjunction with major coin conventions. They are the best way for new members to become familiar with early coppers and to meet others who share similar interests.

### Region 8

Members enjoy a weekly newsletter email, consisting of submissions from other Region 8 members. Any EAC member can join Region 8.

### Copper Notes and Dark Side

Copper Notes is EAC's online community, our very own private Facebook page. All EAC members are welcome but must request an invitation. Copper Notes is not visible to the general Facebook population. Enjoy real time conversations with the experts! Dark Side is a similar format discussing counterfeit Coins and anomalies.

EAC yearly dues are \$39.00. A junior membership (under 18) is available for \$5.00

**Join today by visiting [www.eacs.org](http://www.eacs.org)**

## ANNOUNCEMENTS

### **C4 25<sup>th</sup> Anniversary Medals**



A limited number of medals are still available. Individual copper medals can be purchased for \$13, and silver (one ounce, .999 silver) medals can be purchased for \$43, or a set containing one of each for \$48. These prices include postage.

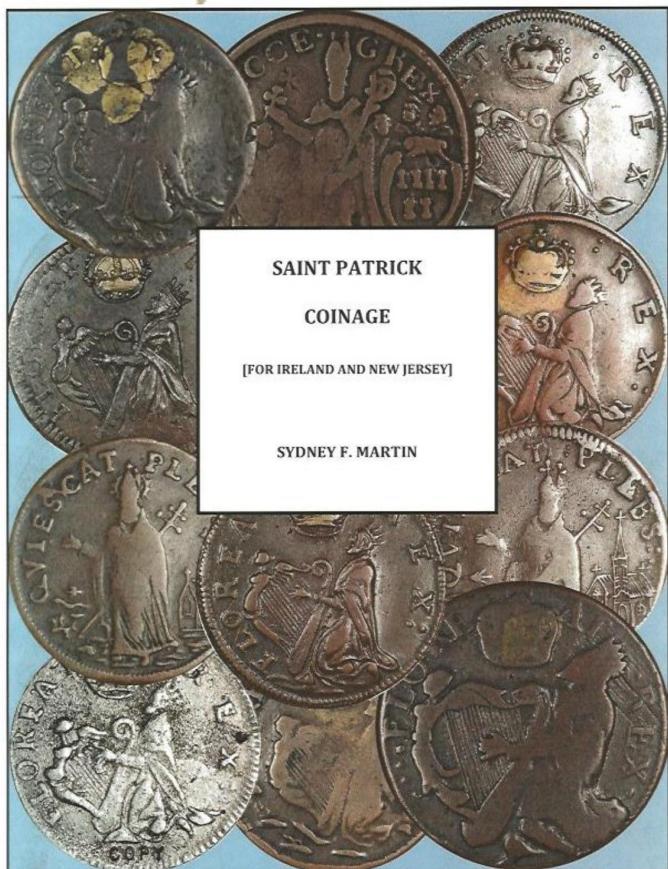
If included along with an initial order, above, additional individual copper and silver medals are \$8 and \$35, respectively. Additional sets can be purchased for \$40 per set as long as they are included with an initial order, to save on postage. Checks should be made payable to C4 and mailed to Charlie Rohrer, C4 treasurer, P.O. Box 25, Mountville, PA, 17554.

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### **Last Year the Colonial Coin Collectors Club Released The Definitive Book on the St. Patrick Coinage by Sydney F. Martin**

Boston – May 27, 2018, The Colonial Coin Collectors Club, (C4), released Sydney F. Martin's latest book, *Saint Patrick Coinage For Ireland and New Jersey*. This is the fourth book published by C4 that has been written by Syd Martin, the former editor of the *C4 Newsletter* and current President of The American Numismatic Society. His other works are *The Rosa Americana Coinage of William Wood*, *The Hibernia Coinage of William Wood*, and *French Coinage Specifically for Colonial America*. These books are all considered the standard references for these series today. Syd's latest work covers a series that has long vexed researchers on both sides of the Atlantic – the St. Patrick coinage. In researching this book Syd traveled to Ireland and spent many hours in the archives in New Jersey in search of clues, discovering some fascinating answers and developing several new theories regarding the coinage. This coinage has long been shrouded in mystery as to when and where it was made, and for what purpose. Syd discusses the theories that have been proposed so far, and the pros and cons of each plus some exciting new theories of his own.

According to Lou Jordan, the Curator of Numismatic Collections for the University of Notre Dame, this book is “groundbreaking!” Phil Mossman, former editor of *The Colonial Newsletter* (CNL), writes that “Syd has described in detail the visual imagery and icons symbolized on these coins by hand-engraved dies. A total of 197 varieties of small St. Patrick coins have been meticulously cataloged by him and presented in an easy to follow format.” Mossman went on to state that “the nine varieties of large St. Patrick coppers, identified as a separate entity, are equally well presented.” Christopher McDowell, editor of CNL, states that “this is the most important book on colonial numismatics to be published in many years. It is doubtful that this book will ever be surpassed in its coverage of the series. If you collect St. Patrick coinage or are interested in colonial numismatics, this book is a must-have.”



In many ways this work is a collaborative effort, helped by many collectors who shared access to their St. Patrick collections for Syd to examine and photograph. The result is the first complete and illustrated catalogue of all known varieties in the series; unlike Syd's earlier three books, this one features color photographs. Other topics covered include the manufacturing history of the coins, literary discussion of the series, a history of their circulation in America, and a fascinating Appendix that includes what Syd calls “Miscellany.” According to Phil Mossman, what Syd calls “Miscellany” is actually “well-researched inquiries into the lineage of an elusive series.” C4 is very proud to publish this book and its long association with Syd Martin.

The 528-page book is hardbound, with color illustrations throughout of the different coin varieties examined, with dust jacket. *Saint Patrick Coinage: For Ireland and New Jersey*, by Sydney F. Martin, is available for \$95 for C4 members or \$125 for nonmembers of C4, plus \$7.25 shipping from bookseller Charles Davis, ([numisbook.com](http://numisbook.com)), Box 1, Wenham, MA 01984, or telephone 978.468-2933.

The Colonial Coin Collectors Club announces a 2<sup>nd</sup> printing:  
**CONTEMPORARY COUNTERFEIT HALFPENNY AND  
FARTHING FAMILIES, 2<sup>nd</sup> PRINTING**

By Roger Moore, Eugene Andrews, Robert Bowser, John Howes, John Louis, David Palmer,  
Jeff Rock, Rickie Rose, Clem Schettino, and Byron Weston

This monograph is the start of an effort to organize and bring structure to this area of colonial numismatics: it breaks down the vast number of different varieties into related groups called Families. A Family of contemporary counterfeits is a group of coins that likely came from the same minting operation at about the same time. Families are logical groups that share one or more of the following attributes: dies, die making punches, or similarities in the design style. This updated large format, glossy hardcover, 294 pages and profusely illustrated in color will be available in July for \$54.95 from Barnes & Noble, Amazon books, and other mass market retailers. Check specifically for ISBN 978-1-64255-857-9.

Comments on *Contemporary Counterfeit Halfpenny and Farthing Families*:

Jim Rosen, Past President, Colonial Coin Collectors Club, Inc.:

“Finally, a wonderful and badly needed reference book of extraordinary importance that for the first time begins the monumental task of putting order to the unorganized field of counterfeit halfpence and farthings.”

**Contemporary Counterfeit Halfpenny & Farthing Families**

By Roger Moore, Eugene Andrews, Robert Bowser, John Howes, John Louis,  
David Palmer, Jeff Rock, Rickie Rose, Clem Schettino, and Byron Weston



This book is the start of an effort to organize and bring structure to this area of colonial numismatics.

**THE C4 NEWSLETTER IS ON  
THE NEWMAN NUMISMATIC PORTAL!**

Past issues of The C4 Newsletter, and a plethora of other important numismatic resources are now available online, through The Newman Numismatic Portal, at:

[www.archive.org/details/newmannumismatic](http://www.archive.org/details/newmannumismatic)

Summer 2019

## RESOURCE FOR THE C4 NEWSLETTER

Our C4 Newsletter now has an index available on our website at [www.colonialcoins.org](http://www.colonialcoins.org). There are actually two indexes: one by author and a second by topic/title. This is a beginning and the index will improve over time. We have intentions of updating the index within a week or two of every issue being shipped. We ask past authors and contributors to the C4N to please review their work in the index and forward any corrections/additions/suggestions to Ray Williams at [njraywms@optonline.net](mailto:njraywms@optonline.net) or call.

## COMPLETE C4 NEWSLETTER CDs FOR SALE

C4 is making available on CD of a complete set of *C4 Newsletters* from 1993 (vol.1, no.1) through 2011 (vol.19, no. 4.) The format is a fully searchable PDF files, which makes life and research much easier. Thanks to Randy Clark, Ray Williams and Gary Trudgen for their vision and extremely hard work, which now lets us offer these wonderful research tools to you for \$50 plus \$4.00 p&h for members or \$75 plus \$4.00 p&h for non-members. To order, please contact either (a) Wayne Shelby at [dughistory@juno.com](mailto:dughistory@juno.com) or at P.O. Box 568 Rancocas, NJ 08073 or (b) Charlie Rohrer at [RohrerC@cadmus.com](mailto:RohrerC@cadmus.com) or at P.O. Box 25 Mountville, PA 17554. Please send your check made out to C4 to Charlie Rohrer at the above address.

I need help in a project that will turn into a *C4 Newsletter* article on estimating the surviving population of State Coinages. I am developing a model but need to better understand how many NJ coppers collectors hold. Only aggregated data will be used. I am looking for information on total number of NJ coppers, number recovered (dug), number purchased, and number sold in last 12 months or longer periods if available. I am looking for data from any size collections or accumulations.

**J. Howes;** 19967 East Doyle; Grosse Pointe Woods, MI 48236; 313 319-1743

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### Obtaining Back Copies of C4 Newsletter and C4 Auction Catalogues

Wayne Shelby has agreed to store the back copies of the *C4 Newsletter*. People wishing to purchase back issues that are still available should send their money to our treasurer, Charlie Rohrer, whose contact data are at page 2. Upon receipt of the money, he will contact Wayne, who will mail out the material. Back copies of the *Newsletter* are \$10 for the first and \$8 for all after that placed at the same time. If you have questions of what material is available, you can contact Wayne at:

P.O. Box 568  
Rancocas, NJ 08073-956

[dughistory@juno.com](mailto:dughistory@juno.com)  
609-261-6662 (Home)

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## C4 Membership Dues

Annual dues are currently \$30.00 for Regular Membership (\$40 if residing outside the United States) and \$10.00 for Junior Membership (under 18 years of age; \$15 is non-US resident.) They are payable on a calendar year basis... due January 1. The year through which you are paid appears after your name on the mailing address label on the *C4 Newsletter* envelope. Life Memberships can be purchased for 25 times the annual membership cost, or \$750.00. You may mail checks (made out to "C4") to:

Charlie Rohrer, C4 Treasurer  
PO Box 25  
Mountville, PA 17554

Thank you for paying in a timely manner... It makes his job easier and will be much appreciated!

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## C4 Offers Important Colonial Books

For more information on the following books, published by the Colonial Coin Collectors Club (C4), visit the C4 website at [www.colonialcoins.org](http://www.colonialcoins.org). These books may be ordered directly from: Charles Davis' website: [www.numisbook.com](http://www.numisbook.com).

- (1) Jordan, Lou. *John Hull, The Mint, and The Economics of Massachusetts Coinage*, Colonial Coin Collectors Club, 2002. Price: \$10.
- (2) McDowell, Christopher R., *Abel Buell and the History of the Connecticut and Fugio Coinages*, Colonial Coin Collectors Club, 2015. Price \$85.
- (3) Martin, Sydney. *French Coinage Specifically for Colonial America*, Colonial Coin Collectors Club, 2016. Price \$85.
- (4) Martin, Sydney. *The Hibernia Coinage of William Wood (1722-1724)*, Colonial Coin Collectors Club, 2007. Price: \$50.
- (5) Martin, Sydney. *The Rosa Americana Coinage of William Wood*, Colonial Coin Collectors Club, 2012. Price \$50.
- (6) Martin, Sydney. *St. Patrick Coinage for Ireland and New Jersey*, Colonial Coin Collectors Club, 2018. Price \$95.

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The Daniel Frank Sedwick database of fake cobs is now on ForgeryNetwork :

<http://www.forgerynetwork.com/default.aspx?keyword=cob> ..  
<http://www.forgerynetwork.com/asset.aspx?id=QEjfzd5ZR~x~8>=

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Summer 2019

I am in the process of researching information pertaining to the Talbot, Allum & Lee series. I am seeking assistance from C-4 members who may have knowledge regarding the evolution of the series and the coins that were issued. I possess the basic series including all mules. If you have any unique or off metal pieces, or a half cent struck over a Talbot piece I would love to have access to them if possible.

Please contact Arnold Miniman at [ahminiman@gmail.com](mailto:ahminiman@gmail.com), or (201) 317-4199.

\*\*\*\*\*

## **TO ALL MEMBERS: THE C4 LIBRARY CHALLENGE – KEEP IT GOING**

(Leo Shane, C4 Librarian)

The C4 Library has grown to almost 300 Books and over 700 Auction Catalogs (full and partial.) In addition, there are many non-print recordings and other miscellaneous items. Many titles are out of print and hard to find. Some titles are rare. A complete listing can be viewed on the club website.

As the C4 Librarian I'd like to issue a challenge to all C4 Members. The challenge covers the next 12 months (roughly 1 November 2017 to 1 November 2018.) During that time, I'd like every member to borrow at least one item from the C4 Library, read it and then write a ½ to 1-page summary for publication in the C4 Newsletter. The summary should identify:

- 1.) What was borrowed? (title, author, edition)
- 2.) What was the subject matter in the item?
- 3) Why did you borrow that particular item?
- 4) What did you learn from reading/studying it?
- 5) What other C4 Members would benefit from borrowing this item?

Many of the items in our library are not familiar to other members especially newer members. This Challenge will accomplish two things: First – You will learn something new that you didn't know before. Second – You will be alerting other C4 members to items that may help them increase their hobby knowledge.

As the inscription on the Fugio Cent says, "Time Flys So Mind your Business." Make this challenge your business to increase our understanding of the Coins and Paper Money we collect.

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**COLONIAL VIRGINIA COPPERS:** I am collecting all information, images and data on colonial Virginian coppers. Please share with me your photos of counterstamped, defaced, or unusual coppers. In addition, copies of any stories, old newsprint articles or papers relating to the Virginians would be appreciated. Thank you. You can contact me at [rogermoore435@yahoo.com](mailto:rogermoore435@yahoo.com). Thank you!! Roger Moore

## PROSPECTIVE MEMBERS

In accordance with our by-laws, those who have recently joined C4 as provisional members are listed below. If any current C4 member in good standing has a reason any of the following should be denied membership in C4, please contact either your Regional VP or the President of the Club, Jack Howes. The new provisional members, with their home states, are:

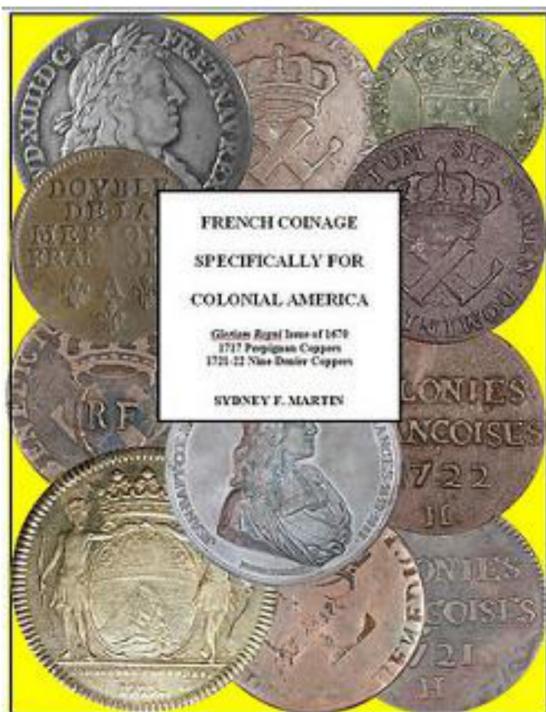
Nathaniel Anderson - TX	Michael Powers - CT
Jack Baumgardner - PA	David Stauffer - PA
Michael Fucci - PA	Donald Stoebner - SD
Ernest Littlejohn - TN	Steven Vesely - IL

## FRENCH COINAGE SPECIFICALLY FOR COLONIAL AMERICA

The Colonial Coin Collectors Club, C4, released Sydney F. Martin's latest book, *French Coinage Specifically For Colonial America*. This is the third colonial coin book published by C4 written by Syd Martin. Other works include *The Rosa Americana Coinage of William Wood* and *The Hibernia Coinage of William Wood*. The Rosa and Hibernia books are now considered standard references for those coinages and Syd's long awaited new book is expected to become the leading reference works on French Coinage minted for circulation in North America.

According to Lou Jordan, the curator of numismatic collections for the University of Notre Dame, "Sid Martin has written the definitive catalog of French coinage authorized specifically for use in North America." Jordan went on to state that "this is an essential book for anyone interested in the French coinage of colonial North America."

"What many early American coin collectors fail to recognize," Martin said upon the book's release, "is that from the 16th century until 1763, New France included much of what is now the United States, as well as most of Canada. As such, coins minted by France for circulation in its North American colonies should be considered 'coins of the realm' in these areas." Colonial numismatic expert, John Kraljevich, went on to explain that "the history of the French in what is today the United States is largely forgotten. However, the memory of these people and



their coinage has been long cherished in Canada."

Jim Rosen, president of C4, predicts that "Martin's new book will awaken an interest in both the history of the French speaking people in North American and the coins they used such as the Gloriam Regni coins of 1670, the 6 and 12-denier copper coins minted in 1717, and the copper 9-denier coins from 1721 and 22, all of which were struck in France specifically for circulation in the Americas."

In the book's introduction, John Kraljevich writes that, "With Crosby-like flair, Syd has marshaled together the original documents that tell the stories of these coinages. Most have never been published at all, let alone in English or all in one place. This original research guarantees this work's importance to researchers in every forthcoming generation. The heart of this book, the die studies, offers several pathways for collectors to navigate these series, by basic type, by major variety, by die combination, or even by die state. It's a project that no one has ever even attempted before, an outlier in the world of colonial numismatics, a field that has seen multiple die studies of most of the popular series. Given Syd's well-organized approach and the thousands of coins he's studied, it may be generations before this work is supplanted. It's doubtful anyone will ever do it any better."

The 480-page book is hardbound, well-illustrated throughout with photographs of the different coin varieties examined, with dust jacket depicting French Coinage. The book is available for \$85.00 plus \$7.00 shipping from bookseller Charles Davis, (<http://www.numisbook.com/>), Box 1, Wenham, MA 01984, or telephone 978.468-2933.

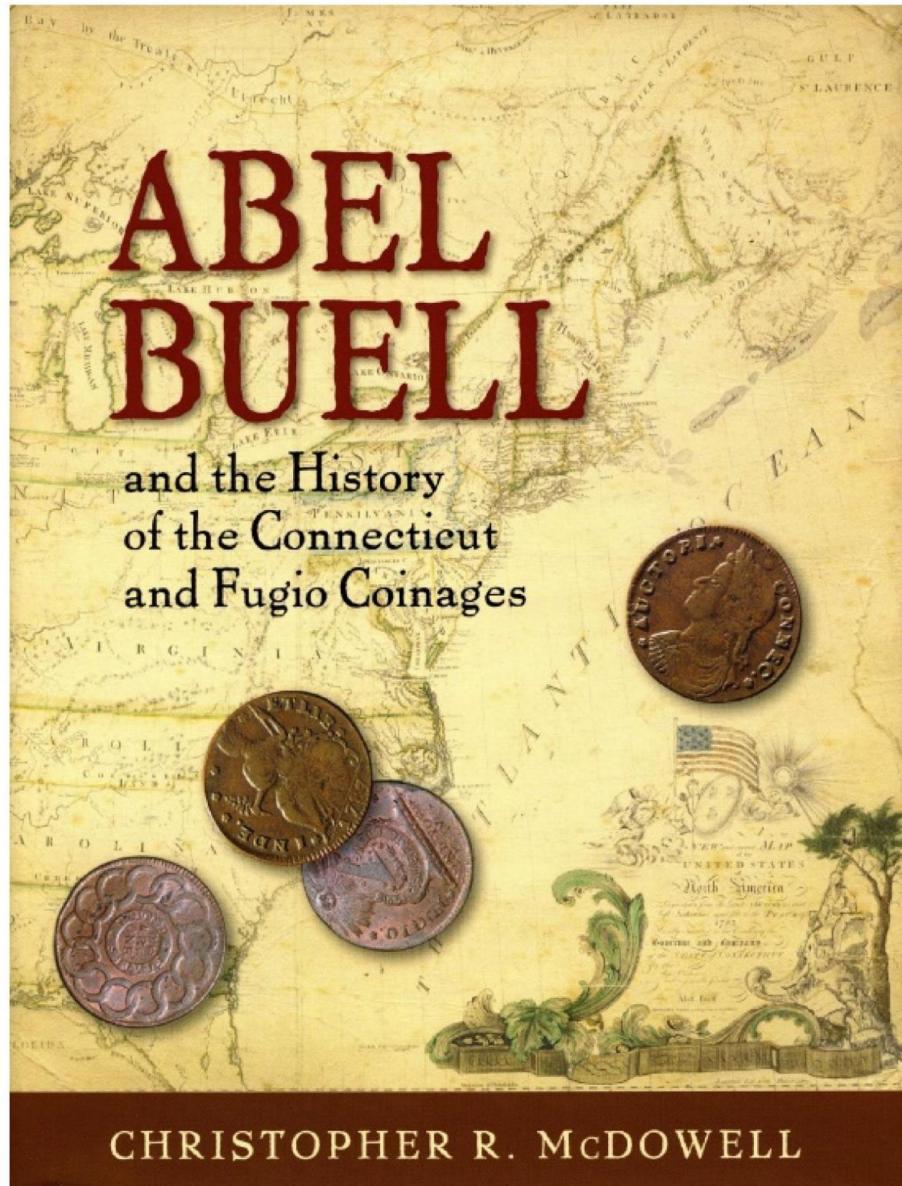
A horizontal row of 20 hand icons, each showing a different gesture or symbol, used for a poll or survey.

I'm currently undertaking a comprehensive study of the Castorland jeton. I'm approaching the study from both sides of the Atlantic, relying heavily on French sources, and my study entails operational details from the manufacture of flans to the mechanical workings of the screw press; the history of jetons as they evolved from arithmetical counters to monarchial presentation pieces; events leading up to the establishment of the New York Company; the biography of Benjamin Duvivier; etc. culminating in detailed descriptions of variants struck from at least one original die. As you can see it's a big work, but I've been at it quite a few years and am wonderfully engaged in the project. Here is a "finding list" of details I'm looking for, as well as photos if possible:

1. If the specimen is in a slab, all the label information.
2. Identify the metal, gold, silver, copper, bronze. If silver, indicate thin or thick planchet.
3. If edge-stamped, identify the symbol and the lettering and location of the stamping (such as 6 o'clock relative the obverse.)
4. Die alignment: coin turn/medal turn.
5. Describe state of any reverse die failure, perceptible bulge, advanced crack, etc.
6. Describe reverse caustic incursion, sometimes identified as rust, at the right handle of the vessel.
7. Describe any other identifying factors such a rim bumps, scratches, spots, unfilled letters of legends, etc. that would help identify the piece if it were re-encapsulated at some future time.
8. Indicate the provenance, if known. If you currently own the specimen feel free to identify it ex your name for the benefit of future owners.

Please contact Chester L. Sullivan at [csull@ku.edu](mailto:csull@ku.edu).

**Support the C4 Club education initiatives buy this book:**



**In stock from Charles Davis Numismatic Literature:**

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PO Box 1  
Wenham, MA 01984

or by phone at (978) 468-2933  
or via email: [charlesdavis@vcoins.com](mailto:charlesdavis@vcoins.com)

## **CLASSIFIED ADS**

*Rates are shown below.*

Grayscale ads for this newsletter can be purchased as follows (color ads are 50% more in each category):

	1 issue	2 issues	3 issues	4 issues	Copy Size
1 page	\$300	\$450	\$600	\$750	6" x 9"
1/2 page	\$175	\$250	\$325	\$400	6" x 4.5"

Covers cost somewhat more (please inquire – generally \$200 additional.) Please send check with your ad. We accept camera-ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter of up to 10 lines of text.

NOTICE: The Colonial Coin Collectors Club does not review the ads provided for accuracy, nor does it assess any items offered for sale relative to authenticity, correct descriptions, or the like. C4 is not to be considered a party to any transactions occurring between members based on such ads, and will in no way be responsible to either the buyer or seller.

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*The Colonial Newsletter (CNL) for sale. Issues number 1 thru 128. Numbers 1 thru 8 are the “revisited, revised, reissued” editions. Sequential pages 1 thru 2889. Index included for 1 to 112 issues. Extra issue 128 also included. Early issues thru 106 are spiral bound into 7 volumes.*

*C4 Newsletter – issues 1993 thru end 2018. All original - as published since its inception. Must downsize-from my library. Not sure what they are worth. Make an offer- for each or individually. Colonial Newsletter (CNL) weighs at approximately 32 pounds. C4 weighs approximately 27.5 pounds. Each – one box. Postage added – to total. Other colonial related catalogs available – email for list.*

Email- [pocketges@msn.com](mailto:pocketges@msn.com). Address: George Seifrit, P.O. Box 69, Wernersville, PA 19565

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## C4 Newsletter

### **Bent, Holed, & Folded: Coin Talismans for Protection against Misfortune & Witchcraft in Colonial Jamestown.** (150+ pages; over 150 references) **\$19.95**

I present new information about how the colonists at Jamestown mutilated coins to fashion magical talismans. I review post-medieval English traditions about Divine Providence, Dead Saints, and Witchcraft and show how these ideas were brought to the New World. Talismans from Maryland and Massachusetts are also discussed. I have spent several years examining the coins excavated at Jamestown, most of them not yet available for public viewing. This book is fascinating and unlike anything you have read before. My book is available from major Internet sellers. Order it from me, and I will sign it and include a four-page guide to collecting coins from Jamestown. Thanks, Michael Shatty Jr. at [mykshatty@yahoo.com](mailto:mykshatty@yahoo.com).

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### **For Sale to a Good Home: Must provide References of Good Care of Colonials**

Continental Currency 17 February 1776 \$2/3: VF with no fold (Unusual), Nice fractional note.  
Continental Currency 29 November 1775 \$2: VF-30 with bold printing, fold seen mostly on back.  
Continental Currency 26 September 1778 \$40: VF just a hint of a very light fold on the reverse.  
New York Currency 16 February 1771 £5: Looks AU but with a light fold, Elaborate top boarder.  
Pennsylvania Currency 10 April 1777 3s: Red and Black front and reverse, PCGS XF – 40,  
Very Nice  
1787 Connecticut Mi-1.1a F-15, smooth surfaces / Another VF with obverse roughness, net F-15  
1770A Double Louis D'Or, XF-45, boldly struck without adjustment marks, Very Scarce Type,  
Very Nice  
1794 Ready Reckoner, Daniel Fenning, Newburyport MA., Cover and some pages detached but  
present  
**Call/Email for prices & pictures. Non-Colonials also for sale.**  
[Leo\\_J\\_Shane@hotmail.com](mailto:Leo_J_Shane@hotmail.com) 215-873 1915

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**Mahogany Coin Cabinets** – Handcrafted from solid mahogany. Cabinets are available with either 12, 15, or 18 trays. Multiple recess sizes up to 2" available. Custom cabinets also available...contact me to discuss your needs. Cabinets start at \$350, with **free shipping** for C4 and EAC members. For additional details, information, images, or to order, visit:

[www.CabinetsByCraig.net](http://www.CabinetsByCraig.net) (note that it's .net), or call 972-978-7710, or write: PO Box 1231, Frisco, TX 75034.

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## **COLONIAL NEWSLETTER**

Interested in acquiring a complete, original, unholed set of the Colonial Newsletter. Will pay any reasonable price. Contact [novacaesarea@yahoo.com](mailto:novacaesarea@yahoo.com).

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Summer 2019

WANTED: I need five AJN's (Volume 24, Numbers 3 and 4; Volume 27, Numbers 1, 3, and 4). These are whole numbers 127, 128, 137, 138, and 140. All are scarce, and I am willing to pay fairly for any of them in decent condition. Contact me at [sfmartin5@comcast.net](mailto:sfmartin5@comcast.net). Thanks, Syd Martin

Todd Gredesky PO Box 102 Woodbury, NJ 08096  
856-803-6102(cell) email: [njtodd7@hotmail.com](mailto:njtodd7@hotmail.com)

1791 Counterfeit Brass 2R Kleeberg 91A-M3	\$48
Blacksmith Token Wood 11	\$20
2000, 2001, and 2003 C4 Auction Catalog	\$20 each
2008 and 2010 C4 Auction Catalog	\$8 each

Please add \$3 postage.  
Wanted Canadian Blacksmith tokens.

A horizontal row of 20 index fingers pointing to the right, arranged in a single line.

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A horizontal row of 20 index fingers pointing to the right, used as a visual aid for counting or reading.

## Photographic plates of American Colonial Coins (8.5x11)

Machin's Mills (4) \$40.

Vermont (4) \$40.

Nova Constellatio (2) \$20.

American Plantation Tokens (2) \$20.

Defiant Head CC Family \$20.

Maris Plates photographically reduced with rarity and new varieties added. \$20.

Shipping \$7. Send check to J. Howes 19967 East Doyle, Grosse Pointe Woods, MI 48236 or total amount via PayPal to jackhowes@yahoo.com

## C4 Newsletter

Clement V. Schettino; PO Box 1093; Saugus, MA 01906  
copperclem@comcast.net; copperclem.com

Some of the Earliest American Coppers. Contemporary Counterfeit British & Irish Halfpence and Farthings. My personal collections built over the past decade are now for sale. We now have a webpage up and running with most all coins imaged and priced.

More will go up from time to time. I also have some Colonials and Spanish American Colonials-Cobs up. There are currently about 12 categories populated with coins for sale, they are; British George II, British George III, Irish George II, Irish George III, Counterstamps, Cast Cfts, Mules, Errors, Regales Colonials and Cobs. In the near future I will be adding some interesting Misc pieces.

I am still selling CD's of my collections, the details are on the webpages.

Postage is always free for C4 and EAC members. Please use the savings towards next year's dues ;-).

Please visit the webpages at copperclem.com and feel free to email with any questions.



### New Jersey Coppers Attribution Guide Makes identifying Jerseys easy.

Unfortunately all SOLD OUT! But I do have a limited supply of the Leather Bound hard back copies. This is a beautiful tan leather, made with premium paper. They originally sold for \$149.95. Clearance price is \$95 + \$4 shipping. Order one today before they're all gone.



**Massachusetts Coppers Attribution Guide** Just like the NJ Copper Guide this publication covers both Mass Cents and Half Cent. 228 pages in 10 chapters outlining proven methods for easy attribution. Also four chapters with large photos showing Obverse and Reverse die combinations for both cent and half cents. **Order yours today.**

Soft bound 8.5x11—\$4.95+\$3.95 ship. Soft bound 5.5x6.75—\$39.95+\$3.95 ship. Both large and small Soft bound special \$89.95+\$4.95 ship. Hard bound 8.5x11—\$94.95+\$3.95 ship.

(Paid Advertisements)



### New Half Cent Attribution Guide Makes identifying Half Cents easy.

Book was awarded EAC Book of the year 2016. Large photos with all attribution points clearly illustrated. With each book ordered a quick finder Small format guide is included. (a must have tool)

Soft spiral bound 8.5x11 w/small guide— \$4.95 + \$3.95 shipping  
Hard bound 8.5x11 w/small guide— \$94.95 + \$3.95 shipping  
Leather bound 8.5x11 w/Small guide - \$149.95 + \$3.95 shipping

**Michael Demling~ 1750 Zion Rd, Suite 106A~ Northfield NJ 08225**

**[mdemling@mdaarchitects.com](mailto:mdemling@mdaarchitects.com)**



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